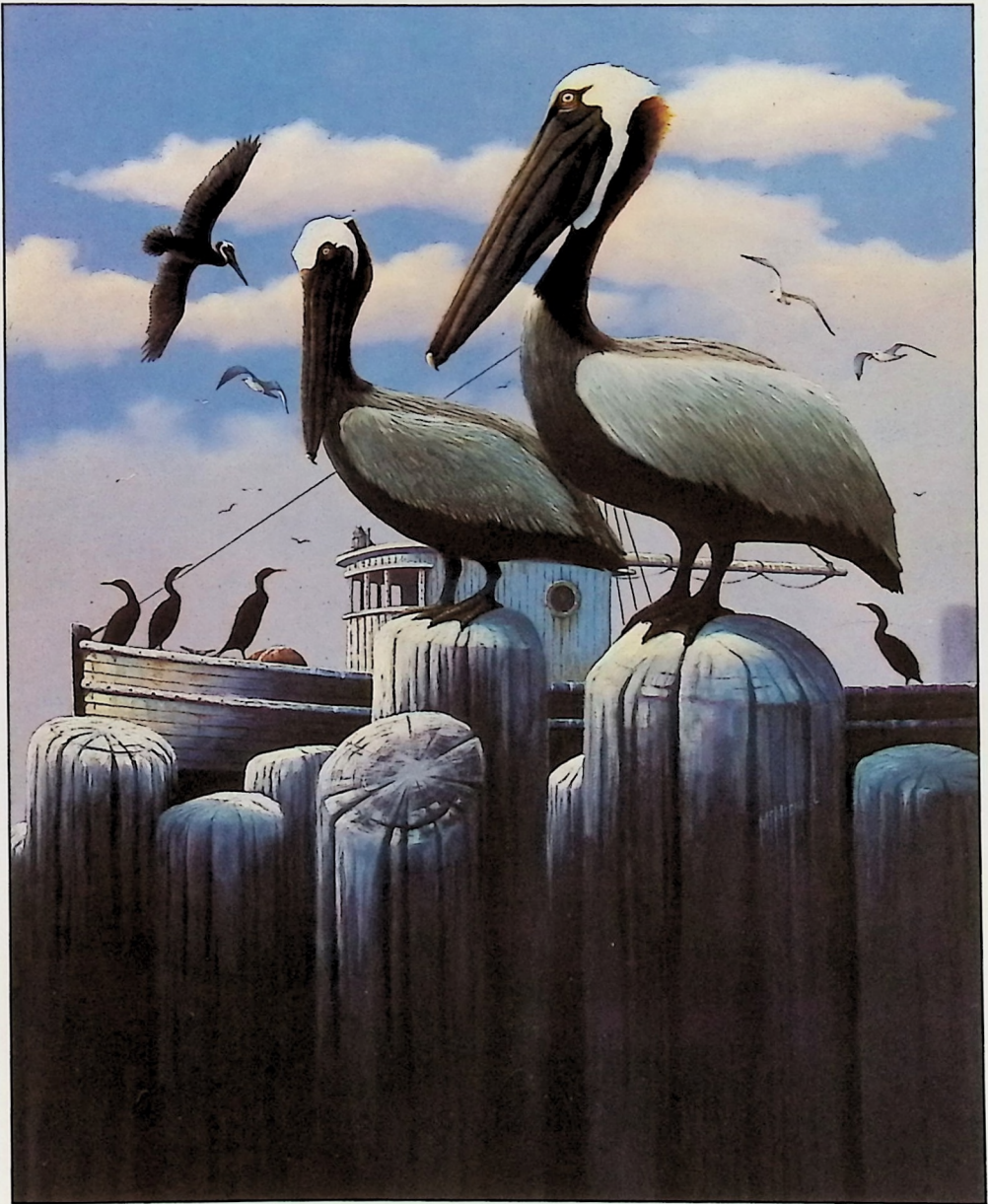


JULY 1991

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

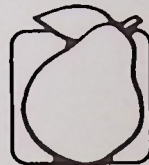
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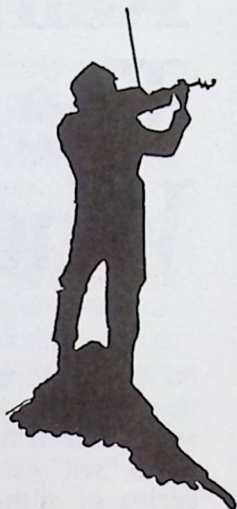
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Fiddler on the Roof will open Rogue Music Theatre's season. See page 8.



Alison Grant directs another magical musical, The Wind in the Willows. See page 12.

JULY 1991

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Front Cover: Oregon Coast Music Festival's poster, "Bay Watch," by Don McMichael.



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Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:

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My column in the May Guide was devoted to issues facing Jefferson Public Radio, and other stations, arising from the dramatic and rapidly escalating costs of National Public Radio (NPR) membership. During the ensuing two months events have moved forward as the NPR budget for 1991-92 is working its way toward adoption. This month I thought I'd attempt a "second chapter" on the subject.

The Problem

NPR was founded as a "collective" of virtually all of the public stations in the nation. However, as public radio grew, individual stations, in particular the largest stations, became competitors with NPR for funds and resented NPR's hegemony in public radio. Technically, because each NPR member station had one vote on all issues, it was like having a US Senate with all states carrying equal influence and no House of Representatives to be dominated by the largest states. The largest stations resented not having the kind of enhanced influence they thought they deserved. As a result pressures developed to restructure public radio. These culminated in 1982 with the founding of a rival network, American Public Radio (APR), the adoption in 1985 of the NPR Business Plan, under which all federal funding went directly to the stations (rather than having about half of the appropriation for radio go directly to NPR as had previously been the case), and, in 1987, with the adoption of the NPR Unbundling Plan which allowed NPR stations to purchase only certain "bundles" of programming rather than requiring the blanket purchase all of the NPR programs in a single package. KSOR opposed all three developments.

The Business Plan enabled stations which did not want to participate in NPR to keep "their" share of the federal appropriation. About twenty percent of the federal funds now go to stations which do not participate in NPR. Since it costs about the same to run NPR anyway, that means the remaining NPR stations have had to cover a sum approximately equal to 20% of the federal funds which supported NPR prior to the Business Plan.

Because of the Unbundling Plan NPR was forced to "market" its programs to its member stations since NPR was no longer guaranteed that its programming was going to be purchased as a result of simple act of NPR membership. On the theory that the greatest economies were achieved with the greatest number of stations carrying each program,

Reinventing The Wheel

NPR had an incentive to try to persuade stations to purchase as much of its programming as possible. It developed marketing efforts to try to "sell" stations programs, and created a series of sometimes elaborate discount arrangements to try to encourage stations to purchase programs which were sometimes only marginally attractive to them. The marketing efforts added new costs and the discount efforts shifted cost burdens among different classes of stations.

These developments, coupled with inflationary factors in public radio (which exceed the national inflationary average), a relatively static federal appropriation for public radio, and increasingly soft economic times for non-profits across the nation, have produced a crisis in the burden of financing NPR which falls upon stations around the country.

The Current Situation

Because many stations perceive the current situation as both untenable and inequitable, NPR developed a series of different dues options for consideration by its member stations at the same time it was developing its proposed 1991-92 budget. After an initial proposal that the pool of dues funds provided NPR by stations increase 26%, NPR management pushed hard for a 10% increase over the current year. On a split vote in March the NPR Board voted for an 8% increase (which is still more than inflation has been running of course). The dues options concurrently under discussion would then determine how the overall sum, including the 8% increase, would be apportioned among stations.

One dues option is the "Status Quo," which is based upon a station's cash and non-cash revenues; another is a variation on the status quo; the third is one which includes some

modest weighting for the population a station serves along with budget size.

Alone among national program producers in both commercial, and for the most part public, radio, NPR dues do not currently factor a station's population size into the costs NPR levies upon stations.

These dues options are extremely complex and confusing. Each has strong proponents but it would seem at this writing that no option commands a majority of support. Some stations seemed to have erroneously assumed that the 8% would be levied uniformly upon stations and that "their" dues would increase by 8%. However, in early May NPR sent out its projection figures for the different dues formulae and the calculations set off shock waves across the nation. Many stations would experience huge increases of 30 or more percent.

The figures for KSOR, with an increase of approximately 40%, are as follows:

Current Fiscal Year	Next Fiscal Year Under Various Options		
	Option 1	Option 2	Option 3
\$112,991	\$155,042	\$163,494	\$151,378

Many other stations are seeing similar gargantuan increases. The six public radio regional organizations, which represent the individual stations in the nation's various areas, organized a series of national closed-circuit telephone call-in programs in April to allow stations to fully discuss these dues options. Lots of differing opinions were expressed. Unfortunately, little which seemed to chart a clear course emerged from the discussion.

What did become clear was that:

- 1) under any change there are a lot of winners but some sizable, and influential, losers. The largest stations intimate that any significant increase in their costs will cause them to bolt NPR.
- 2) small stations are losing the ability to participate in NPR and they argue that the character of the network, and public radio, will change if NPR becomes an urban "yuppie" phenomenon because no other stations can afford it.

Observations

The largest stations are paying the smallest percentage of their total budget to purchase NPR. This problem was immeasurably compounded by the adoption of the Business and Unbundling Plans because it created a requirement for enormous subsidies by continuing "full" NPR member stations for revenue lost to NPR from stations which opted out in whole or in part. And the larger stations tended to be the ones which opted out of

NPR—at least until the budget consequences of those decisions began to make NPR too costly for the smaller stations.

Some of the large stations which opted out believe the federal appropriation is their due. I don't happen to agree. Throughout the 1980s Congress routinely declined to honor proposals from the Reagan administration to "zero out" all federal assistance for public broadcasting. Even when the federal deficit was Congress' major preoccupation, Congress didn't actually permit a reduction in federal support for public radio. It just didn't fund increases at a rate commensurate with inflation (which is tantamount to a decrease of course but which still represented strong Congressional commitment to the concept of public radio).

I don't think Congress, including its Republican members, bucked Ronald Reagan on this issue because they wanted to provide federal support to local public radio stations to enable them to play classical music or really any other kind of locally produced programming. Members of Congress listen to NPR—daily. Most members of Congress don't understand public radio's byzantine structure. They believe that, when they support the federal appropriation for public radio, they are supporting the NPR programming they listen to daily along with some other "good things" of which they are somewhat more vaguely aware. When David Stockman argued against continued federal support for public radio, he lambasted it as federal welfare for the "chablis and brie" set. If Congress believed that federal funds were increasingly being used to support local music programming, to the detriment of NPR, they just might have agreed with him.

So I don't apologize for my view that the Business and Unbundling Plans were a mistake—one which is now seriously hurting NPR. In fact, during the regional organizations' telephone call-ins in April, several stations asked why a new dues option, which returned matters to pre-1985 Business Plan conditions, was not on the table. That idea should at least be discussed.

The Future

There really aren't good guys and bad guys in this discussion. Each station is representing its own interests, and those of its listeners, as each station understands them. What has happened is that public radio has changed dramatically.

The current NPR structure, dating from the 1970s with some ineffective 1980's adjustments, is failing to meet public radio's current needs.

To me it seems axiomatic that some type of national network with a strong central news presence is a requisite for public radio. If the current NPR system can't be satisfactorily repaired to respond to public radio's current political and financial environment, which may prove the case, then something akin to NPR will supplant it. However, the structure and financing for such a new operation will have to be designed to respond to these same current conditions. It perhaps goes without saying that the tremendous public recognition and the impressive accumulation of talent, expertise and corporate history—all of which is NPR—cannot, and should not, be casually discarded. Certainly, such a wrenching development would also place at some risk continued Congressional support for public radio—also a matter not to be lightly dismissed.

Instead, as difficult as it may seem, the NPR stations should seek a new "Constitutional Convention" to revisit the same fundamental issues last addressed when the current NPR structure was adopted in 1977. Too many changes have occurred since 1977 for the current structure to respond effectively to the existing public radio environment. These changes include the increasing presence of cities with more than one NPR station, the decline of federal and state support with attendant pressures for increased local fundraising, the increased tendency of public radio's larger stations to not fully participate in NPR, and the growing inability of NPR member stations to feel that they are effectively exercising their governance prerogatives over NPR.

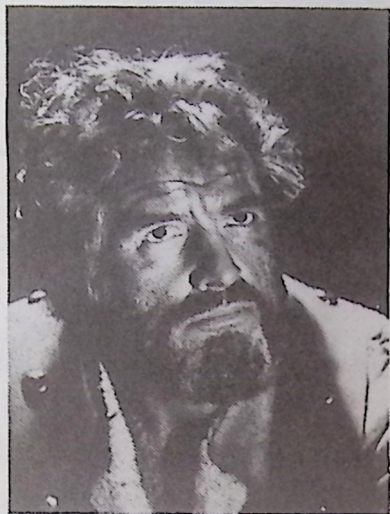
It is popular in public radio circles to treat public radio's problems as so highly specialized that "no one else would understand them." I don't agree. I believe there must be lessons we can learn from other nonprofit entities and associations which operate large, national central systems which also provide service in communities large and small across the nation. We should seek out such expertise. We need it desperately.

Rather than confront these issues after the fact, in the adoption of some new structure to manage some new successor to NPR, it would seem only reasonable to try to tackle them now and, in the process, save the NPR which we have worked so laboriously to build. Public radio needs to do so before NPR comes crashing down on our heads.



Ronald Kramer
Director of Broadcasting

The Metaphysics of Shakespeare



*Dr. Donald Curtis as "Mered"
in The Ten Commandments.*

Donald Curtis, D.D., an accomplished actor who is best known for his role as Mered in Cecil B. DeMille's epic film, *The Ten Commandments*, will be in Ashland presenting *The Metaphysics of Shakespeare* on July 8 at the Unitarian Universalist Fellowship.

Currently the Senior Minister at Unity Church of Dallas, Dr. Curtis is the author of 26 published books, including the best seller, *Your Thoughts Can Change Your Life*.

A former professor of drama and English literature as well as a former professional Shakespearean actor, Dr. Curtis makes Shakespeare's characters come to life as they help us see ourselves objectively in the trials and pains of modern life.

Dr. Curtis' presentation is sponsored by Unity in Ashland and will be held at 7:30pm, Monday, July 8 at 87 Fourth Street in Ashland.

The Oregon Coast Music Festival



By Charlie Kocher



It was an astounding moment. The music climaxed, the conductor grabbed hold of it and slowly turned off every note—and every sound in the auditorium—with a sweep of his arm. Not a soul dared breathe until he moved again.

That was two years ago, when guest conductor James Paul took the stage with the Oregon Coast Music Festival Orchestra in Coos Bay to perform Samuel Barber's *Adagio for Strings*.

Will it happen again? It's hard to say, but James Paul, the Festival Orchestra, and all the traditions of the Oregon Coast Music Festival will be back in force again this summer, providing a variety of fine music amid the natural splendor of the Oregon Coast.

From Bach to Bernstein, bluegrass to big bands, chamber music to a Tchaikovsky symphony, jazz to dance band jive, the Music Festival plans a full schedule of 11 concerts over 10 days in nine South Coast locations from July 11 to July 20.

The Music Festival is simply this: an open invitation to come see the natural beauty of the Oregon coast, and hear the manmade beauty of all kinds of fine music.



Adding to both the music and the scenery is the friendly reputation of Oregon's "Bay Area." In fact, some have called it the Oregon Coast Hospitality Festival.

Quality music, gorgeous scenery, warm hospitality and then there are the posters: this year they feature pelicans, the latest of a collectible line of coastal images donated by North Bend artist Don McMichael.

It's a festival with proud traditions that all center on fine music. This year the music will be packaged in some new ways. In response to the patrons, festival events run every day—with toe-tapping music dominating the first weekend of the festival and classical music taking center stage on the second.

James Paul, a native Oregonian, will be back to serve as music director and conductor of the Oregon Coast Music Festival. Maestro Paul is music director of the Baton Rouge Symphony, principal guest conductor of the New Orleans Symphony, and associate conductor of the Milwaukee Symphony.

He will be joined in conducting duties by Jason Klein of San Francisco, music director of the Palo Alto Symphony, South Valley Symphony, and the Youth Orchestra of Southern Alameda County. He comes to the Music Festival with a special connection: he is the husband of longtime Festival Orchestra Concertmistress Margaret Tyson-Klein.

Tyson-Klein and fine musicians from all across the nation have gone to extraordinary lengths to make certain that they get to gather in what the musicians consider to be the best festival orchestra they play with each year.

This year, the orchestra plans three separate programs:

July 16, Paul conducts a program of *The Roman Carnival Overture*, a guitar concerto featuring Scott Kreitzer as guest soloist, *Pavane for a Dead Princess*, and dances from *The Three Cornered Hat*.

July 18, Klein conducts a special pops program that is a tribute to Leonard Bernstein, but will also include familiar music from Aaron Copland, Tchaikovsky and Rimsky-Korsakov. Families are encouraged to take advantage of special prices and treat the children to this event.

July 20, Paul is back on stage in a program that includes music written for the Baton Rouge Symphony along with Mozart and the Tchaikovsky Symphony No. 4.

But the Festival Orchestra is only part of the Oregon Coast Music Festival. There's a lot of lively music planned before the Festival Orchestra ever starts rehearsing in Coos Bay.

The Northwest Bach Ensemble will be the Music Festival's tour group this year, playing concerts in Bandon-by-the-Sea on July 11, in Reedsport on July 15, and in Florence on July 17. Those concerts continue a commitment by the festival to involve more communities in the summer months. Bach and Telemann will be featured.

The Rogue Valley singing group Foxfire is the musical attraction at what is usually the Music Festival's largest event. The free picnic concert in the formal gardens of Shore Acres State Park is set this year for July 12.

Jefferson Public Radio listeners know the upbeat and down home sound of Foxfire, but it's a good bet that the popular group will sound even better with the surf and the sea lions in the background and surrounded by the vivid colors of the summer flowers that bloom in a clearing of the coastal forest.

And before the Festival Orchestra gets to dominate the second week of the festival, there's some other toe-tapping music to get into the act.

The Bay Area Concert Band, based in the Coos Bay-North Bend community, offers its annual free picnic concert July 13 in Coos Bay's Mingus Park, an event that always features lots of room and music for marching children.

The more formal big band sounds of Glenn Miller, Tommy Dorsey, Count Basie and the like are the plans of the It's About Time band, featuring Wilbur Jensen on trumpet and Al Hendrickson on guitar. This July 13 concert is an adults-only event with room for dancing and a view out to the ocean from the Coos Bay Elks Lodge.

If bluegrass or big band sounds aren't quite informal enough, there's still the Glen Moore Jazz Quartet on July 14, led by the international jazz musician and composer from the group Oregon.





That's just the music half of the festival; there's still the beauty of the Oregon coast, with:

- long, lonely beaches of the Oregon Dunes National Recreation Area,
- the crashing waves along Cape Arago's rocky headlands,
- the quaint fishing village atmosphere of Charleston,
- the pristine waters of the South Slough Estuarine Reserve,
- the fabled tourist welcome in Bandon-by-the-Sea,
- fishing up the rivers, along the lakes, or out on the ocean, and
- quiet drives or hikes into the forests of the Coast Range.

For more information about the music or the scenery, call the Bay Area Chamber of Commerce at 800-824-8486 or the Oregon Coast Music Festival at (503) 267-0938.

Charlie Kocher is the editor of The World newspaper in Coos Bay.



James Paul

1991 Concert Schedule

Northwest Bach Ensemble – \$7

July 11 Thursday, Ocean Crest Auditorium, Bandon

July 12 Friday, Pacific Auditorium, Reedsport

July 17 Wednesday, in Florence.

Foxfire Bluegrass – FREE PICNIC CONCERT

July 12 Friday, Shore Acres State Park.

Bay Area Concert Band – FREE PICNIC CONCERT

July 13 Saturday, Mingus Park, Coos Bay.

It's About Time Big Band – \$10–12.50

July 13 Saturday, Coos Bay Elks Lodge.

Glen Moore Jazz Ensemble – \$9–11

July 14 Sunday, Harbor Hall, Bandon.

Festival Orchestra

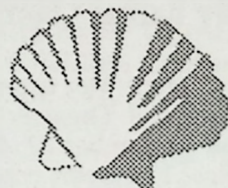
July 16 Tuesday, Marshfield High School, Coos Bay. James Paul conducting, Scott Kritzer on guitar. \$7–11

July 18 Thursday, Marshfield High School, Coos Bay. Special pops concert with Jason Klein conducting. \$7–11, special family prices: \$20–25

July 20 Saturday, Marshfield High School, Coos Bay. James Paul conducting. \$7–11

Festival Chamber Players – \$7–9

July 19 Friday, North Bend Presbyterian Church.



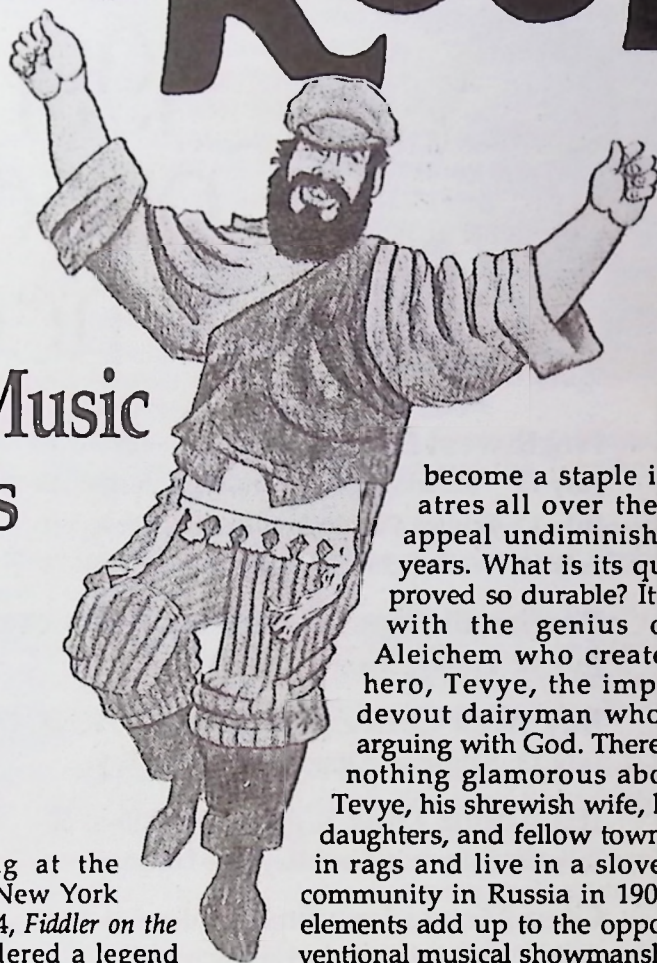
"Fiddler on the Roof"

Opens
Rogue Music
Theatre's
1991
Season

By Barbara Norby

Since its opening at the Imperial Theatre in New York on September 22, 1964, *Fiddler on the Roof* has been considered a legend among Broadway musicals. At the time, just about everybody received it joyfully. Besides its immediate popularity, it won a "Tony" and the Drama Critics Circle Award for the Best Musical of the Year. No one imagined it would still be playing to capacity houses nine years later and establish the longest run of any Broadway production: 3,242 performances. On an initial investment of \$375,000 it grossed \$7,215,000.

Fiddler on the Roof has gone on to



become a staple item in theatres all over the world, its appeal undiminished after 27 years. What is its quality that's proved so durable? It must begin with the genius of Sholom Aleichem who created the folk hero, Tevye, the impoverished, devout dairyman who is forever arguing with God. There is certainly nothing glamorous about *Fiddler*. Tevye, his shrewish wife, his guileless daughters, and fellow townsmen dress in rags and live in a slovenly Jewish community in Russia in 1905. All these elements add up to the opposite of conventional musical showmanship. Though the play has an award-winning score, songs, dances, and humor in it, it is essentially the tale of a people trying to establish roots in a place where they have none, and from where they eventually have to move. *Fiddler* creates a bond of empathy with anyone who has had to deal with persecution, or been forced to leave a home or family. Tevye is the core of the play: his skeptical piety amounts to comic realism. In one of his prayers Tevye blends the divine with the worldly in a character-

istic side remark: "Blessed are they that dwell in Thy house (I take it, O Lord that Thy house is somewhat more spacious than mine)." Unschooled, penniless, tormented in his own house, derided by his neighbors, Tevye has no illusions. But his realism is tempered with common sense and suffused with warmth and humor.

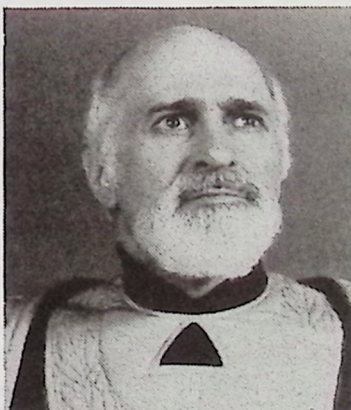
The *New York Times* wrote, "Tevye is one of the most glowing creations in the history of the musical theatre." For a lot of actors, it's a coveted role. So understandably, when veteran actor Robert Ellenstein was offered the part in Rogue Music Theatre's '91 summer production, he didn't hesitate to accept it. A lot of his enthusiasm sprang from his confidence in RMT's director, David Marsh, with whom he is good friends. Ellenstein also admitted he's always wanted to play this role, which Zero Mostel originated in '64. He actually has performed in the show before. In San Francisco in 1971, he played the butcher Lazar Wolf with actor Gene Barry as Tevye.

Ellenstein, son of a former mayor of Newark, New Jersey has a career that stretches back over 50 years. In New York in the 1940s and 50s he worked with such shining theatre lights as Stella Adler, Herbert Berghof, Lee Strasberg, and Morris Carnovsky.

After doing some off-Broadway plays and seasons of stock, Ellenstein came to national attention on live T.V. playing roles ranging from Quasimodo to Albert Einstein. His biggest break came with a show called "A Case of Identity." The production received a lot of attention. There was a favorable two-page spread in *Life Magazine*, then Alfred Hitchcock bought the script and turned it into a motion picture called *The Wrong Man* starring Henry Fonda. An MGM talent scout saw Ellenstein in the original version and brought him to L.A. to play in *Rogue Cop*, a movie with Robert Taylor. That began his California career. Since then he has appeared in sixteen feature films, most notably *North by Northwest*, *The Young Lions*, and *Star Trek IV* as the President of the United

Federation of Planets. He's also had roles in over 300 T.V. shows, in several movies of the week, and in series running the gamut from *Bonanza* to *Moonlighting* to *L.A. Law* to *Murder She Wrote*.

All the while he's worked in Hollywood, however, Ellenstein has never given up his first love, the theatre. He has continued to act and direct in regional theatres all over the country including the Old Globe, The Mark Taper, Alaska Rep, Seattle Rep, Actors Theatre of Louisville, and Cleveland Playhouse. At the Arizona Theatre Company, he did twelve shows, including *Slow Dance on the Killing Ground* directed by British-based David (Gardiner) Marsh. Marsh also assisted Ellenstein in directing a production of *Hamlet* (starring Ellenstein's son, David) which won the 1988-89 *L.A. Weekly* and Dramalogue Awards for Best Direction. For over 40 years, Ellenstein has taught acting in private classes in Los Angeles as well as on the university level at Cal State Northridge, University of Iowa, and California School of the Arts, among others. Before arriving in Grants Pass, he completed a run of *A Shayna Maidel* at the Gaslight Theatre in San Diego.



Robert Ellenstein as the President of the United Federation of Planets in *Star Trek IV*.

The Rogue Music Theatre production of *Fiddler on the Roof* opens July 5 at the Rogue Community College outdoor amphitheater. The show continues July 6, 7, 12, 13, 14, 19, and 20. All shows begin at 8:15 p.m. Tickets are \$9.50 for adults and \$5.00 for children twelve and under. They are available in Grants Pass at Griffiths, Golden Rule, Shoe Biz, and the RCC bookstore, in Medford at Larsons, and in Ashland at Paddington Station.

The Boyfriend, a roaring 20s musical comedy will be Rogue Music Theatre's second show in their '91 summer festival. It opens July 26 and runs through August 10.

Barbara Norby has been associated with Rogue Music Theatre for eight years as a dancer, actress, and publicist.

THE STATE OF JEFFERSON

Most listeners to KSOR are at least vaguely aware that the "Jefferson" part of Jefferson Public Radio has something to do with an attempt somewhere in the distant past to forge a new state from the discontented counties of southern Oregon and northern California. A pretty idea, but just a dream. Only in little Yreka, California does the dream still bring heated debates among local citizens old enough to remember the Yreka Rebellion of 1941.

let's get
a
rebellion
going

By
Gerald P. Murphy

My own interest in Jefferson began shortly after I had produced an oddly named musical comedy: *The Sex King of Siskiyou County*. *Sex King* dealt with a series of misadventures during the infamous Hog Fire of 1977 in Siskiyou County, California. The play was such a rousing success that we decided to write another play based on local history. My friend, Tom Sieber, who would later become mayor of Yreka, suggested Jefferson as a possible topic for another musical comedy based on local history. If it worked once, it might work again!

Our only problem was that we knew nothing about the rebellion except the title. It was time to start researching this mythical state.

One of the first things we discovered was that 1941 was hardly the first time local citizens had raised the banner of secession. One legislative idea in the first ten years of California's existence was to divide the former Mexican province into three states: California, Shasta, and Colorado. Another proposal split the new territory into Alta California and Southern California, an idea that still appeals to "Northerners" from as far south as Santa Cruz.

Moreover, "Jefferson" was not the only name put forth for the goldmining areas of southern Oregon and northern California. Shasta, Jackson, and Klamath were other possible challengers.

But since we had decided to write a play based on local history, we decided to focus on the most recent rebellion. An oldtimer in town told me to get in touch with Stanton Delaplane of the *San Francisco Chronicle*. "He'll have something to tell you," I was told.

I wrote to Delaplane. The old timer was right. Not only did Stanton Delaplane know a lot about the State of Jefferson Rebellion, Delaplane actually helped to make history. With remarkable candor, Delaplane explained

how he won a Pulitzer Prize for his seven-day series in the *Chronicle*:

"We got a little story on the AP wire one day, saying that two or three counties up there were going to secede because they didn't feel they were getting enough attention from the legislature. This was about two or three weeks before December 7, 1941. They sent me up to Yreka where this was going on, and I began taking charge of it. Actually, I could see that they needed a little help."

The "they" needing help was the 20-30 Club of Yreka. Except for Mayor Gilber Gable of Port Orford in Curry County, Oregon and Judge Childs of Crescent City, California, most of the movers and shakers of the secession were from rebellious Yreka. O. G. Steele, from Yreka, headed the statehood commission. Steele was the division manager of the California-Oregon Power Company. Steele, Gable, and State Senator Randolph Collier were all potential candidates for governor. Other Yrekans saw themselves as potential candidates for the posts of state treasurer, controller, and any other posts that could be imagined or invented. Delaplane began at once to control the rebellion:

"We declared a national holiday. No sales tax to the governor because 'we have copper up here, and if he wants copper let him come up and dig for himself.' You know, a press agent kind of thing."

But if Delaplane takes credit for organizing things in Yreka, he also gives Gilbert Gable the honors for being the Thomas Paine of this rebellion.

"It was really being press-agented by a guy from a little county in Oregon. It had no railroad; it had no telephone. He described himself as the 'hick mayor of the farthest west town in the United States,' which it was."

But Gables was certainly no hick.

"He turned out to be a simple, barefoot press agent who used to work for Bell Telephone in Philadelphia! He had come out there and got himself elected mayor of Port Orford and had set up this thing for these counties. He was press-agenting it, and I was press-agenting it, so we got together in a little cabin someplace up in Oregon and... compared notes and decided how we would do it. The only thing the matter with it was, he died the next day of a heart attack."

Delaplane lavished praise on the fallen rebel in a *Chronicle* obituary: "I think he was a man whose historical importance was yet to

come. If Gilbert Gable's dreams had come to fruition, a new area of the West would have been opened."

Ironically, Gable's death was the decisive factor in Delaplaine's unexpected Pulitzer Prize:

"It made a very dramatic ending to a seven day series, and this is what I think impressed the Pulitzer Prize Committee. The story ran seven days, and three or four days later we had Pearl Harbor, which stopped it. Otherwise they would have dribbled along with it, and if it had gone on, it would have gone downhill. As it was, it went uphill all the way to a very high peak. The guy died, Pearl Harbor came on, and when the Pulitzer Prize people read it, we were in the midst of war. We were getting shot to hell all over the Pacific, our fleets were going down off Borneo and that sort of thing, and it all looked very black."

What the Pulitzer Prize Committee was probably unaware of was Delaplaine's own contribution to the rebellion he was supposed to be reporting on objectively. The most famous memento of the rebellion, a broadside jealously guarded by any Yrekan with an original copy, is the following manifesto penned by none other than Stanton Delaplaine:

PROCLAMATION OF INDEPENDENCE

You are now entering Jefferson, the 49th State of the Union.

Jefferson is now in patriotic rebellion against the States of California and Oregon.

This State has seceded from California and Oregon this Thursday, November 27, 1941.

Patriotic Jeffersonians intend to secede each Thursday until further notice.

For the next hundred miles as you drive along Highway 99, you are travelling parallel to the greatest copper belt in the Far West, seventy-five miles west of here.

The United States government needs this vital mineral. But gross neglect by California and Oregon deprives us of necessary roads to bring out the copper ore.

If you don't believe this, drive down the Klamath River highway and see for yourself. Take your chains, shovel and dynamite.

Until California and Oregon build a road into the copper country, Jefferson, as a defense-minded State, will be forced to rebel each Thursday and act as a separate State.

(Please carry this proclamation with you and pass them out on your way.)

State of Jefferson Citizens Committee,
Temporary State Capitol, Yreka

If you are puzzled by this talk of copper country and defense-mindedness, you are not alone. The proclamation does make sense, however, if you realize that both southern Oregon and northern California felt economically hampered by the mud ruts which passed for highways in much of this region. How deep this need was felt can be understood when we realize that one participant in this rebellion, State Senator Randolph Collier of Yreka, potential governor of Jefferson, later won fame as the "Father of the California Freeways."

There is more to the rebellion than I can fit into a short article such as this, but I think this might serve as an adequate introduction to the topic. The problem Tom Sieber and I had was to somehow fit this history into a musical comedy. Did we succeed?

I don't know.

We put this play on ten years ago. We're putting it on again this summer. A reviewer for the *Ashland Daily Tidings* began his review thus:

"Friday night a small community theater group called The Siskiyou Performing Arts Center (SPAC) gave birth to a totally original piece of theatrical brilliance. The play is called *The State of Jefferson*."

We later found out that the reviewer had a play of his own he wanted our group to perform. So much for objectivity. Oddly enough, I thought of Stanton Delaplaine, now dead, and how he earned his Pulitzer Prize.

I wanted desperately to believe the play I wrote was brilliant. And, something inside me wanted to believe, evidence to the contrary, that a cute little mountain state between Oregon and California could make it on its own.

But objectivity forbids my saying so. Objectivity? To hell with objectivity! Come see my brilliant play in Yreka the two weekends after July Fourth at the Yreka Community Theater. Let's get a rebellion going. Do you really think Yreka is a clone of Los Angeles? That Grants Pass is a twin of Portland? Come on! The revolution must continue! For ticket information call (916) 842-2671. Is this objective? No, but what rebellion is? Tell them Jefferson is here!

Gerald Murphy has taught English at Yreka High School since 1971. He has written two musical comedies, hundreds of songs, and can be seen each summer playing banjo and singing in Montague when the Blue Goose Excursion Steam Engine rolls into town. He is married and has three children.



There's
Magic in the Air
with

The Wind In The Willows

By Liz Redler

It is difficult to tell who looks forward to Actors' Theatre of Ashland's popular children's productions the most: parents or their youngsters. Every bit as professional and upscale as their adult-oriented counterparts, the critically acclaimed company's children's theatre performances have a history of excellence and high standards that make them appealing to every age group.

This summer, ATA has selected to present a musical adaptation of *The Wind In The Willows*, written by Portland native Douglas Post and based upon Kenneth Grahame's timeless novel. Directed by Alison Grant,

whose past ATA children's theatre directorial credits include *The Lion, the Witch and the Wardrobe* and *The Hobbit*, the show can be expected to include many a magical moment and lots of surprises.

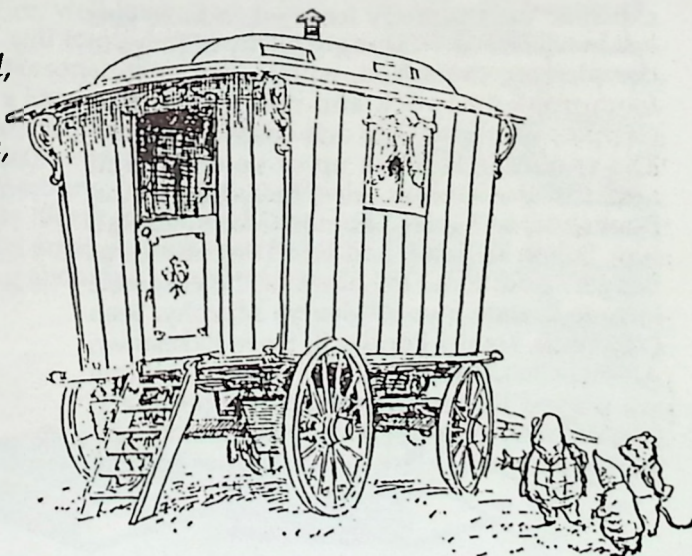
Grahame's classic fantasy holds many lessons and is filled with wholesome humor and simple values. It is a tale about friendship and one's responsibility to his or her fellow creatures. Three of the leading characters—kind and gentle Ratty, the sensitive, inquisitive Mole and shy but hospitable Badger—find themselves caught up in hair-raising adventures and acts of heroism thanks to the irresponsible Mr. Toad and his penchant for crashing motor cars all over the countryside. It becomes their task to rescue Toady, both from



himself and the dreaded wildwood gang of Weasels, Ferrets and Stoats who threaten to take over Toad Hall while he is imprisoned for stealing and then wrecking a motor car.

A critic from the *Chicago Sun-Times* finds Post's two-act script "One of the wisest and most delightful productions to grace the stage... A poetic, deeply intelligent and hilariously funny script, with lyrics to match... This show has wit, merriment and inspired whimsy... the delicacy of a porcelain teacup and the fine detail of exquisite lace." The action is filled with enchantment and complemented by heartwarming songs. "Tell me about Mole End," urges Ratty of his friend Mole, who misses his humble dwelling after a prolonged sojourn at the magnificently appointed Toad Hall. The poetic little creature—in a sweet melody—replies:

*Though it is small and far from grand,
and buried under the leaves across the land,
And though it lacks so many things,
without much finery there and furnishings,
Still it will stay where e'er I roam,
that constant little place I call my home.*



It's not very fancy, he explains, just a few antiques and knick knacks, but it's "done in very good taste!" The entire cast participates in the narratives and songs, with many of the actors involved in multiple roles.

Director Grant, who recently saw a production of *The Wind In The Willows* presented by the National Theatre in her native England, was so impressed by the play's upbeat quality, innocence and wholesome values that she was determined to direct the play here in Ashland. "It was magic," she says. "The faces of the *adults* were what clued me in! I realized it was more than just 'a piece' and I called Michael O'Rourke (ATA's Artistic Director) straightaway—from England!" The production is a natural for Grant who has been involved in such specialties as makeup and mask making—fantasy visuals, as she refers to her craft. Local theatre-goers who had the opportunity to see *The Lion, the Witch and the Wardrobe* last season will have an inkling of Ms. Grant's phenomenal visual talents. Her concepts concerning this production sound equally tantalizing.

"We will be aiming for the heart of the matter," Grant explains, "probing the wholesomeness, innocence and wild life in a nature setting that will involve the entire theatre space. We'll counter that with the whimsy of the 1920s. The audience will be entertained by a rollicking nightclub scene, complete with a Flapper girl dance, and the wildwood gang will be dressed as punkers, in leather and chains." The characters, according to Grant, will not be adorned in full animal makeup,



but rather, will take on the physical mannerisms of the creatures they portray, such as the short-sighted mole with his accompanying facial expression. The setting will be placed in a river bank environment, and the "story woven like a river flowing," says Grant, with no stopping and restarting except for the intermission.

Grant describes the play as an experience where "the exuberance of life comes out." It has lots of comedy, slapstick and fun, but there are also some touching moments, which may evoke tears. "There are scary bits too," she explains. "It gets pretty tense when Mole gets lost in wildwood." There are plenty of songs to complement the action, which vary in style from punk and rock and roll to folk and Calypso, with both solo and ensemble pieces. The ensemble is made up of veteran adult actors in the leading roles, including JoAnn Buchanan as Mole; Thomas Crown as Rat; Rick Sultan as Toad; and Rob Hirschboeck as Badger. Additional members of the ensemble include Brande Joyner, Maurya Murphy, Sean O'Donnell, Daniel Portillo II, Steve Rakestraw, Alisha Allen, and Alexis Savko. The children are played by area students Morgan Starr, Sarah Visser, Andrew Burt, Jacob Young, and Marika and Seth Belew. "And Heather Morgan

is our pianist; she's wonderful!" adds Grant.

Although the story of *The Wind in the Willows* can be analyzed as a satiric commentary on England's social class structure, director Grant does not plan to delve heavily into that particular aspect. "We're playing it as a child's story," she offers, "not a political statement." She describes the production rather as "a breath of fresh air during summer vacation, where the whole family can share the experience together. Everyone will get something out of it on different levels, and can share their thoughts about it afterward. The play is innocent yet sophisticated with very good family values."

The Wind In The Willows will run July 3 through August 3 on Thursday, Friday, Saturday and Monday at 8:00 p.m., and Sundays at 2:00 p.m. at the Minshall Theatre in Talent. There will be no performance on July 4th. Tickets are available at Treehouse Books in Ashland, Quality Paperbacks in Talent, and Larsons Superstore in Medford. For more information or ticket reservation call 482-9659.



Liz Redler is a freelance writer and dialect coach who works in Ashland and lives in Talent.

Books & More

A symposium for lovers of the written word

By Marie Rasmussen

Books are secretive. They occupy shelves and anticipate our investigation. Book contents give us vicarious glimpses into history, philosophy, language, mystery and so much more. But the books themselves can be works of art. Books as an art form awaiting content is the theme of a week-long symposium at Umpqua Community College, Roseburg, on July 15-21.

Paper marbling, calligraphy, book binding, a lecture on rare books and artist's books will be taught by professionals from throughout Oregon at the *Books and More* symposium. From Monday through Sunday symposium participants can select subjects of special interest or attend all the sessions. Here is a unique opportunity to learn more about something already familiar, or investigate a new technique or interest.

Dizzying color in delightful patterns in the paper marbling technique will be taught by Char Wessels of Corvallis. This ancient process has been used to ornament books and has other innovative applications. Paper Marbling begins the *Books and More* series on Monday, July 15.

On Tuesday and Wednesday, July 16 and 17, Calligraphy will be taught by Eugene calligrapher Marilyn Reaves. Here is an opportunity to learn a new skill or expand on previous talent. Two alphabets will be taught—Humanistic and Italic minuscule.

Sandy Tilcock of Eugene will teach Book Binding on Thursday and Friday. Students will make a blank book to use as a journal or a sketch book or a receptacle for the calligraphy lessons and marbled paper.

Rare Books will be the subject of a Saturday morning lecture by University of Oregon Professor James Fox. Medieval and Renaissance books, their materials, decoration, script styles and construction will be revealed in their historical context.

On Saturday and Sunday, Margaret Prentice, well-known paper and print maker from the University of Oregon, will teach Artist's Books: Artistic Expression Within Book Structure. Personal images and artwork will be incorporated into book forms in a hands-on experience.

Pre-registration is recommended. More information is available by calling Umpqua Community College at 440-4600, extension 736.

Umpqua Community College, north of Roseburg, is located in the foothills of the Cascade Mountains near the North Umpqua River. There are abundant campgrounds, recreational areas and other amenities for visitors. Plan to spend a week learning about books and enjoying the bucolic beauty of Douglas County.

Marie Rasmussen is the chairperson of the Fine and Performing Arts Department of Umpqua Community College.



The Schneider Museum summer exhibit highlights the often forgotten association between two artists and adventurers.

Hemingway and Waldo Peirce

Immortal Friends

By Willard Brown

It would not take regular readers of Hemingway long to discern that Thomas Hudson, the protagonist in Hemingway's last and posthumously published novel, *Islands in the Stream*, is only thinly veiled as the author himself. Closer examination of the veil, however, strongly suggests the persona of Waldo Peirce, the Maine painter and longtime friend of author Hemingway. It is hardly surprising that Hemingway drew a fictional account of someone well known to him, since he did that throughout his writing career. That he would choose Peirce as his alter-ego is even less surprising since they had not only been long-time friends but Hemingway was an admirer and backer of Peirce's work. Hemingway once made a list of his close friends, making a distinction between his intellectual and his sporting and drinking buddies. Peirce, listed among the latter, was one of the few from his Paris days of the 1920s.

By the time of their meeting in early 1927, Peirce had already become somewhat of a legendary figure, less for his artistic efforts than for his Rabelaisian character. Born in Bangor, Maine in 1884 of wealthy lumber-baron parents, Peirce was raised more or less conventionally and matriculated at Harvard with the class of 1907, graduating in 1909 after an indifferent collegiate career. With his brother, Hayford, he took his first trip to Europe in 1907, where both studied at the Academy Julian, Hayford becoming a noted art historian and Waldo initiating his interest in a career in painting. During the next few years, a number of pranks firmly established his reputation as a larger-than-life eccentric. Most notable among these was marching into the stadium with the 1908 U.S. Olympic team through the simple expedient of going to the team's locker room and putting on his bathing suit. He also once posed nude in a niche with a fig leaf as a facsimile of an ancient Greek statue. His most infamous prank, however, involved John Reed, a Harvard friend. After Reed, embarking for Europe, had signed Waldo onto the trip, Waldo dived off the ship shortly after its departure and was picked up and returned to the harbor. Reed continued to England where he was charged with Peirce's murder but was saved when Peirce appeared, having taken a faster ship and arriving in time to save his friend.

In 1912, Peirce married the eccentric

Dorothy Rice, a wealthy New York socialite, who was studying with Zuloaga, a well-known Spanish artist. Peirce, who had previously spent time in Spain studying art, worked with Zuloaga for a time but during World War I drove for the French ambulance corps. After divorcing Dorothy Rice in 1918, Peirce married Ivy Troutman, an American actress. For a time they traveled, lived and worked in Tunisia but returned to Paris in the early 1920s where they spent the next few years. He exhibited at the Salon d'Automne several years and, to some extent, absorbed the artistic influences of the French impressionists Monet, Cezanne and Renoir and the fauve painter, Matisse.

It is somewhat surprising that Peirce did not meet Ernest Hemingway during this period since both were not only in Paris but knew many of the same people, including James Joyce, John Dos Passos and Sylvia Beach of the Paris bookstore, Shakespeare & Co.



Portrait of Ernest Hemingway in 1928 by Waldo Peirce, from the collection of Diane Linscott.

In 1926, Peirce showed at the Wildenstein Gallery in New York City, prompting a *New Yorker* article chronicling the adventures of the "grotesquely unkempt man with the unforgettable straggly beard seen periodically on Fifth Avenue." In early 1927 Peirce, impressed with Hemingway's *The Sun Also Rises*, wanted to meet the man who had written it. They hit it off from the beginning.

It was apparent the two artists had much in common. Both had been raised in comfortable circumstances in middle America but had left for Europe and the Bohemian life in France and Spain. Both had served in the ambulance corps in World War I, Peirce in France and Hemingway in Italy, and both were fluent in French and Spanish. Each subsisted on meager allowances although Peirce was reliably supported by his father's largesse, while the Hemingways lived on a small annuity of his wife's and the insignificant—up to that point—income from the journalistic efforts of the writer.

After the beginning of his friendship with Hemingway, the next three years proved to be the most eventful and perhaps most influential in Peirce's career. Peirce was by now 43 years old. In 1927 he initiated divorce proceedings against Ivy and traveled with Hemingway to Spain. This was shortly after Hemingway had married his second wife, Pauline. In Spain, Peirce captured the essence of the festival of the bulls running in Pamplona and of the corrida, with which Hemingway was so fascinated. In 1928, Peirce's mother, Anna Hayforth Peirce, died. Soon afterward Peirce was in Key West, Florida, on the first of many maritime adventures with Hemingway, who had taken up residence there. The bar, "Sloppy Joe's," a favorite hangout of the writer, has been immortalized by the artist, who also portrayed Hemingway's compulsive game fishing in a number of humorous sketches. In 1929 Peirce met Alzira Boehm, a sculptor, outside a Matisse exhibit in New York City. By 1930 they were married and produced a set of twins, Mike and Bill. After the death of his mother, Peirce was to reside in Maine off and on for the rest of his life. While Peirce's friendship with Hemingway never flagged, his ability to participate in some of Hemingway's more grandiose adventures diminished over the next few years, largely because of his total involvement with his wife and family, which increased again in 1934 with the birth of a daughter, Anna. Hemingway, although dismayed by Waldo's domestication and while upbraiding his friend for the loss of his "oojones," nevertheless continued to correspond with Peirce and see him during the 1930s. In October, 1937, when *Time* magazine devoted a feature article to Hemingway, they chose a work by Peirce to grace the cover of the magazine.

During the 1930s, Peirce worked full time on his art, gaining a reputation during those depression years as the regionalist New England genre painter. Like the fictional Thomas Hudson who painted the scenes around him in Bimini, Peirce painted his children, his wife, and the familiar scenes and landscapes of his native Maine. He had acquired a New York agent at the Midtown Gallery (like the fictional Hudson) and, after his father's death in the late 1930s, was comfortably well off. His wife, Alzira, a sculptor and painter of considerable talent, also exhibited in New York City during this same period. During the 1930s, critical acclaim in New York was nearly unanimous and by 1937 both the Metropolitan and Whitney museums had purchased Peirce's works. In 1946, Peirce divorced Alzira and married Ellen Larson. Two children later, the Peirces found themselves wintering in Tucson, Arizona where, in the early 1950s, they met Bill and Florence Schneider (now of Ashland) when the Peirce children attended the Treehaven School. In 1959, Hemingway and his fourth wife, Mary, visited Peirce and his fourth wife, Ellen, in Tucson. Two years later Hemingway was dead by his own hand.

Peirce died in 1970, ironically the same year the novel *Islands in the Stream* was published. Although Hemingway could not have anticipated it, it somehow seems proper that his posthumous autobiographical novel was, at the same time, a tribute to one of his oldest friends, Waldo Peirce.

"Waldo Peirce and the Hemingway Connection" will be on exhibit at the Schneider Museum of Art on the campus of Southern Oregon State College from July 11 through September 13.

Willard Brown is an art history graduate student at the University of Oregon.



"Sloppy Joe's" by Waldo Peirce, from the collection of Michael Peirce.

Speaking of Words

by Wen Smith

Motley's the Only Wear

Someone taunted me for writing, in a recent column, that "sentences and paragraphs moved with frolicking, mysterious, and motley rhythms." *Motley*, the reader said, means diversified in color, like the patchwork costume of a clown or court jester. When I used *motley* to describe rhythms, I confused color with sound.

The reader is quite right about *motley*. The word refers to color, a phenomenon perceived by the eye. To use the word for what appeals to the ear is to mistake one sense for another.

GUILTY I am, then, but unremorseful. "Motley rhythms" has a tickly sound to it. It's the kind of thing I'll do again, if I'm lucky.

Take "tickly sound" for example. I know the word *tickly* refers ordinarily to the sense of touch, yet I use it to talk about what is heard, not touched. It's like saying someone has "a leathery voice" or plays "an abrasive tune."

But why shouldn't we play with words in such harmless fashion? Playing with the language is fun, like tossing overalls into Mrs. Murphy's chowder, giving it a dusty, blue-denim flavor. Why not ravel the bonds of reason and indulge in what-ifs?

What if noses could see and hear? Who would deny me my "musky shade" or "melodious fragrance," the "hushed scent" of rained-on wool, the "pungent voice" of a whippoorwill?

What if ears could touch and see and taste?—the "silken tenor" of a saxophone venting a "blue tune," the "brittle barking" of a hunting hound, the "salty, angular expressions" of teamsters at work on the docks.

What if the skin could see and taste and hear?—a "cloudy itch," a "spicy caress," or a "clamorous kiss."

What if eyes had tastebuds?—a "bittersweet smile" and a "luscious figure." And if tastebuds could touch or see?—the "metallic taste" of leftover coffee, and the "slender flavor" of a ripe melon. Who has never awakened with "a dark brown taste" in the mouth?

Psychologists tell us the cross-wiring of the senses is not uncommon. They call it synesthesia. Certain psychedelic drugs can turn the sounds of chimes into brilliant colors waltzing in the mind's eye. A blow to the head can change the smooth, cold surface of marble into the smell of hickory smoke.

With words we perform this magic without the trauma of drugs or the blow to the head. We talk of "sweet melodies," as if the bird's song could be tasted. We talk of "soft pinks and lavenders," as if color could be touched. We talk of "a ribbon of melody," as if music could be seen and tied in a bow. The imagination isn't bound to a pure sense. Rather,

*The lunatic, the lover, and the poet,
Are of imagination all compact,*

and all this double-sensing, or cross-sensing, is in the poet's bag of tricks. Why not in yours and mine? We don't have to be poets, certainly not lunatics, to perform this magic. We have only to be lovers—of words.

Cross-sensing with words catches the mind at play. I do it, as you do too, hour by hour. Who hasn't heard a "scratchy voice," or one that's more *malodorous* than melodious? Do we see a bouquet, or smell it?

My five senses conspire in miraculous ways to bring me the outside world, and my counterpoint of words often makes more sense than a single sense would allow. Synesthesia grants me a ranging palette: the "pastel touch," the "soft fragrance," and, on a tingling Christmas morning, another "loud necktie."

So I hope the reader jarred by my "motley rhythms" will forgive. Call it synesthesia, or poetic license, or clowning. Good clowning is not to be sneezed at. Shakespeare's melancholy Jaques, after an hour with the glib jester Touchstone in the forest, swears that "motley's the only wear."

We are, most of us, addicted to words, so when all is said and done, much more is said and done. Why not, then, let our words flutter and dance to their motley rhythms, gathering a festive bouquet of all the senses?

Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday afternoon.

Specials at a Glance

Jefferson Public Radio listeners will find many new programs this month, including the following:

Riverwalk: Live from the Landing, a series devoted to classic jazz, hosted by the Jim Cullum Jazz Band, returns for 26 weeks of swinging performances, Saturdays at 2:00 pm on KSMF, KSBA, KSKF, and KSRS, beginning July 6.

The Milky Way Starlight Theatre, a weekly program devoted to the wonders of astronomy, and hosted by "Star Man" Richard Moeschl, author of *Exploring the Sky*, can be heard on KSOR Wednesdays at 9:00 pm, beginning July 3; and on KSJK Fridays at Noon, beginning July 5.

Live! From Rotterdam begins a 26-week series of concerts featuring the Rotterdam Philharmonic and the Royal Concertgebouw Orchestra, Fridays at 8:30 pm on all FM stations.

And be listening the Fourth of July for the following specials. **The Ashland City Band** performs its traditional patriotic concert live at noon on all FM stations. **American Landscapes** features the U.S. Coast Guard Band at 1:00 pm on all FM stations. And **Why Sing Along? A Phil Spector 50th Birthday Tribute**, produced by Hal Willner, celebrates the career of one of the most influential figures in modern American pop music, at 10:02 pm on KSOR.

Volunteer Profile



Peter Gaulke, one of the hosts of *The Blues Show*, grew up in the blues capital of the world, Chicago.

"I originally got into blues the way a lot of people did, via rock 'n' roll," he says. "I loved the Who, the Rolling Stones, and the Allman Brothers, but I discovered that they were really doing a lot of covers of material by blues artists. Then, when I heard the original artists, I was hooked. And living in Chicago, of course, I was able to see most of the original blues artists playing live in the nightclubs."

Peter went to college at the University of Wisconsin-Stevens Point, where he furthered his passion for the blues by hosting "Sneaky Pete's Blues Cafe," a program on campus radio station WWSP.

When he graduated with a degree in forestry, he entered the Peace Corps, and worked for two years on forestry projects in the West African country of Guinea. After his stint in the Peace Corps, Peter ended up with a position as a silvaculturist in the Forest Service, working on the Siskiyou National Forest. And when he heard Jefferson Public Radio's blues program, the radio bug bit him again. We were of course delighted to find a blues fan with radio experience!

Peter was married this April, and he and his wife, Lisa McCrimmon, live in Butte Falls.

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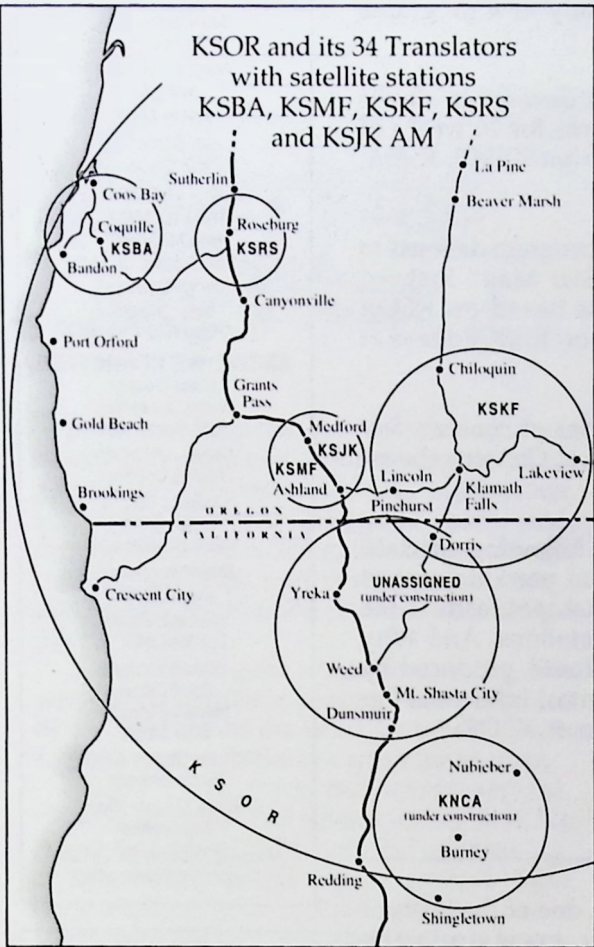
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KSMF, Ashland/Medford 89.1 FM
KSKF, Klamath Falls 90.9 FM
KSBA, Coos Bay 88.5 FM
KSRS, Roseburg 91.5 FM
KSJK, Talent 1230 AM
KSOR, Ashland 90.1 FM

with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.1
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lake	88.1
Fl. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Paris P. Orford, Coquille	91.9
Redding	90.9
Roseburg	91.9
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

Jefferson Public Radio at a Glance



KSJK 1230 AM		Monday	
		5:00	Monitoradio Early
		6:00	BBC Newshour
		7:00	Morning Edition
		11:00	Monitoradio Early
		12:00	Soundprint/Talk of the Town (Monday)
			Cambridge Forum/ America and the World (Tuesday)
			Horizons/Crossroads (Wednesday)

KSMF 89.1 FM		Monday	
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	News
		2:00	Bob & Bill (Monday)
			Bob & Bill (Tuesday)

KSBA 88.5 FM			
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	News
		2:00	Bob & Bill (Monday)
			Bob & Bill (Tuesday)

KSKF 90.9 FM			
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	News
		2:00	Bob & Bill (Monday)
			Bob & Bill (Tuesday)

KSRS 91.5 FM			
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	News
		2:00	Bob & Bill (Monday)
			Bob & Bill (Tuesday)

KSOR 90.1 FM For dial positions in translator communities see page 19	Monday	Tuesday	Wednesday	
	5:00 Morning Edition 7:00 Ante Meridian 10:00 First Concert 12:00 News 2:00 Bob & Bill 4:00 All Things Considered 4:30 Jefferson Daily 5:00 All Things Considered 6:30 Siskiyou Music Hall 9:00 Sci-Fi Radio 9:30 Saratoga / Games and Numbers 10:00 Ask Dr. Science 10:02 Post Meridian (Jazz)	5:00 Morning Edition 7:00 Ante Meridian 10:00 First Concert 12:00 News 2:00 Bob & Bill 4:00 All Things Considered 4:30 Jefferson Daily 5:00 All Things Considered 6:30 Siskiyou Music Hall 9:00 Joe Frank 10:00 Ask Dr. Science 10:02 Post Meridian (Jazz)	5:00 Morning Edition 7:00 Ante Meridian 10:00 First Concert 12:00 News 2:00 Bob & Bill 4:00 All Things Considered 4:30 Jefferson Daily 5:00 All Things Considered 6:30 Siskiyou Music Hall 9:00 Milky Way Starlight Theatre 9:30 Villette / Jane Eyre 10:00 Ask Dr. Science 10:02 Post Meridian (Jazz)	5:00 7:00 10:00 12:00 2:00 4:00 4:30 5:00 6:30 7:30 9:00 10:00 10:02 12:00

Through Friday		Saturday	Sunday
w American kette (Thursday) ry Way Starlight atre / Living on th (Friday) nitoradio ifica News nitoradio kketplace t Happens	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
	5:00 All Things Considered	11:00 Wha D'Ya Know	10:00 Sound Money
	6:30 Marketplace	1:00 Soundprint	11:00 Sunday Morning
	7:00 MacNeil-Lehrer Newshour	1:30 Talk of the Town	2:00 El Sol Latino
	8:00 BBC Newshour	2:00 BBC Newshour	8:00 All Things Considered
	9:00 Pacifica News	3:00 Parents' Journal	9:00 BBC News
	9:30 All Things Considered	4:00 Car Talk	
	11:00 Sign-off	5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

Through Friday		Saturday	Sunday
& Bill (Thursday) & Bill (Friday) & Bill (Friday) ian McPartland's 100 Jazz (Friday - 3:00)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	2:00 United Airlines Presents
	9:00 State Farm Music Hall (Monday-Thursday)	2:00 Riverwalk	3:00 Thistle and Shamrock
	10:00 State Farm Music Hall (Friday)	3:00 Marian McPartland's Piano Jazz	4:00 New Dimensions
		4:00 Studs Terkel	5:00 All Things Considered
		5:00 All Things Considered	6:00 State Farm Music Hall
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 NPR World of Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 International Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
Shiland City Band	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
The Show	8:30 Live! From Rotterdam	10:00 The Blues	8:00 Sing Out's Songbag
Ask Dr. Science	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
American Jazz Radio Festival	10:02 Afro Pop		
Post Meridian (Jazz)	11:00 World Beat		

Monday through Friday Daytime

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, Also:

7:37 Star Date

8:37 Ask Dr. Science

9:57 Calendar of the Arts

10:00 am First Concert

Jul 1 M MOZART: Symphony No. 39

Jul 2 T RACHMANINOV: Rhapsody on a Theme of Paganini

Jul 3 W MARTINU: Cello Sonata No. 3

Jul 4 Th COPLAND: Appalachian Spring

Jul 5 F BEETHOVEN: Symphony No. 7

Jul 8 M RAVEL: Piano Concerto

Jul 9 T GRIEG: Incidental Music from Peer Gynt

Jul 10 W HAYDN: Symphony No. 104 ("London")

Jul 11 Th MENDELSSOHN: Piano Concerto No. 1

Jul 12 F BARTOK: Concerto for Orchestra

Jul 15 M DVORAK: Violin Concerto

Jul 16 T SCHUBERT: Piano Trio No. 1

Jul 17 W SHOSTAKOVICH: Piano Concerto No. 1

Jul 18 Th MOZART: Symphony No. 29

Jul 19 F DEBUSSY: String Quartet

Jul 22 M DELIUS: Florida Suite

Jul 23 T BEETHOVEN: Symphony No. 1

Jul 24 W RODRIGO: *Concierto serenata*

Jul 25 Th BERLIOZ: *Harold in Italy*

Jul 26 F CHOPIN: Piano Sonata No. 2

Jul 29 M DIAMOND: Rounds for String Orchestra

Jul 30 T BRAHMS: String Quartet No. 3

Jul 31 W BACH: Suite No. 3 for Lute

JULY 4TH SPECIAL

12:00 n The Ashland City Band.

Raoul Maddox conducts the traditional patriotic Independence Day concert.

1:30 pm American Landscapes

The United States coast Guard Band performs American favorites.

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents clas-



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sical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

FRIDAYS ONLY

3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA, KSRS and KSKF Saturdays at 3:00 pm).

Jul 5 In this popular program from 1980, jazz giant Oscar Peterson plays "A Train" waltz style, and then joins Marian for a rollicking duet version of "Cottontail."

Jul 12 Harold Mabern joins Marian for a duet version of "Squeeze Me," and solos on "You Don't Know What Love Is."

Jul 19 Ramsey Lewis does a solo of "With You I'm Born Again," and a duet with Marian of "Don't Get Around Much Anymore."

Jul 26 Sir Roland Hanna does a beautiful solo of Cole Porter's "I Love You," and joins Marian on Alec Wilder's "When We're Young."

4:00 pm All Things Considered

NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

5:00 pm All Things Considered

Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

6:30 pm Star Date

6:32 pm Siskiyou Music Hall

Louise Rogers is your host.

Jul 1 M BAX: String Quartet No. 1

Jul 2 T LUTOSLAWSKI: Concerto for Orchestra

Jul 3 W WAGNER: *Siegfried Idyll*

Jul 4 Th COPLAND: *Billy the Kid*

Jul 5 F STRAVINSKY: *Petrushka*

Jul 8 M BRAHMS: Variations on a Theme by Handel

Jul 9 T MAHLER: Symphony No. 4

Jul 10 W LISZT: *Reminiscences of Don Juan*

Jul 11 Th NIELSEN: Symphony No. 4 ("Inextinguishable")

Jul 12 F RAVEL: String Quartet

Jul 15 M MOZART: Piano Quartet Bo. 1 in G Minor

Jul 16 T SAINT-SAENS: Symphony No. 3 ("Organ")

Jul 17 W RACHMANINOV: Fantasy Pieces

Jul 18 Th VIVALDI: *The Four Seasons*

Jul 19 F WEBER: Clarinet Concerto No. 2

Jul 22 M RESPIGHI: *Church Windows*

Jul 23 T BACH: Brandenburg Concerto No. 5

Jul 24 W BRITTEN: Four Sea Interludes and Passacaglia from *Peter Grimes*

Jul 25 Th BEETHOVEN: Clarinet Trio



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Monday through Friday Evenings

MONDAYS

9:00 pm Sci-Fi Radio

Radio adaptations of classic stories by the greatest contemporary science fiction writers.

Jul 1 **Wall of Darkness**, by Arthur C. Clarke. The Wall completely encircles the planet. Huge and forbidding, it absorbs both light and sound. What lies beyond?

Jul 8 **Vintage Season**, part one. In this story by Henry Kuttner and C.L. Moore, Oliver Wilson wants to sell his house, but the assortment of peculiar individuals which shows an interest in the house seems to know something Oliver doesn't.

Jul 15 **Vintage Season**, part two.

Jul 22 **In The Grantha Sighting**, two lonely residents of rural Arkansas receive a visit from a U.F.O.; and in part one of Poul Anderson's **Call Me Joe**, a disabled scientist controls a powerful creature by projecting his thoughts - but something goes wrong.

Jul 29 **Call Me Joe**, part two.

9:30 pm Saratoga

From the producer of *Ruby*, this series takes a witty stroll through the lives and neuroses of a group of fictional characters who live a gracious life in Saratoga Springs

Jul 1 **Visions and Nightmares**. White Boy Rick whips up a special ice cream to delicately alter Weasel's perception of debt.

Jul 8 **Love Wins Again**. In the last episode of this series, Lolita finally urges Willy to shut up and kiss her, and Pipes helps Nancy just say no to New Age.

9:30 pm Games and Numbers (Beg. July 15)

This new series combines particle physics and the Western. Really.

Jul 15 When the super cooled super-collider goes into the tiny town of Bone, physicists come up against football players and cowpokes. Can phenomena be far behind?

Jul 22 In the first football practice of this season, Coach King tries to trick victory out of his players, just as he has for many years.

Jul 29 Outside of town, the trench for the collider is being dug, and, at the pinnacle of his physics fame, Nobel Prize winner Dr. Walton plans the Apocalypse.

10:00 pm Ask Dr. Science

He knows more than you do.

10:02pm Post Meridian Jazz

TUESDAYS

9:00 pm Joe Frank



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10:00 pm **Ask Dr. Science**
Produced by the Duck's Breath Mystery Theatre.

10:02pm **Post Meridian Jazz**
With John Foster

WEDNESDAYS

9:00 pm **Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.

9:30 pm **Villette**
A BBC adaptation of the Charlotte Bronte novel.
Jul 3 Lucy Snowe is beginning to appreciate the complexity of Monsieur Paul.
Jul 10 Madame Beck has warned Lucy against any thoughts of a relationship with her cousin, Monsieur Paul.
Jul 17 Lucy waits for Monsieur Paul to prove his words and shog her the depth of his friendship (This concludes the series).

9:30 pm **Jane Eyre** (Beginning July 24)
The BBC production of the Bronte classic.
Jul 24 Jane Eyre, an orphan living at Gateshead hall, is resented by the whole family, and is sent away to school.

10:00 pm **Ask Dr. Science**

10:02 pm **Post Meridian Jazz**

THURSDAYS

7:30 pm **The Ashland City Band**
Move the radio out to the porch and join us for a summer tradition as Raoul Maddox conducts the band. There will not be an evening concert July 4th, when the band plays its traditional Independence Day patriotic concert at noon.

10:00 pm **Ask Dr. Science**

JULY 4TH SPECIAL

10:02 pm **Why Sing Along?**
A Phil Spector 50th Birthday Tribute Hal Willner celebrates the career of one of America's greatest pop music figures: the "Tycoon of Teen."

10:02 pm **American Jazz Radio Festival**
A weekly series of jazz in performance, produced by NPR.

Jul 4 Pre-empted.

July 11 Salsa trumpet king Arturo Sandoval is welcomed to America by the Tito Puente and Mario Bauza Bands, with cameo appearances from the Queen of Salsa, Celia Cruz, and none other than Bill Cosby.

July 18 A celebration of be-bop pioneer Tadd Dameron, with the all-star band Dameronia, including the late tenor saxophonist Charlie Rouse, and pianist Tommy Flanagan.

July 25 In a tribute to Bud Powell, Classical Jazz at Lincoln Center presents pianists Walter Davis, Jr., and Barry Harris.

12:00 pm **Post Meridian Jazz**
The best in jazz. Call in your requests.

FRIDAYS

8:30 pm **Live! From Rotterdam**
This month we begin a series of 26 concerts

featuring the two greatest orchestras in the Netherlands (in the world, for that matter): the Rotterdam Philharmonic and the Royal Concertgebouw Orchestra. All concerts in July feature the Rotterdam Philharmonic.

Jul 5 Jacques van Steen conducts the Cockaigne Overture, Op. 41 by Elgar, and the 1917 version of *Tintagel* by Sir Arnold Bax; Jukka Pekka Saraste conducts the Violin Concerto in A Minor by Schumann, with soloist Thomas Zehetmair; and Valeri Gergiev conducts *Francesca da Rimini*, Op. 32 by Tchaikovsky.

Jul 12 Jukka Pekka Saraste conducts *Tapio*, op. 112 by Sibelius; and Valeri Gergiev conducts the Symphony No. 11 ("The Year 1905") by Shostakovich.


Jul 19 Mariss Jansons conducts the Piano Concerto No. 1 in C, Op. 15 by Beethoven, with soloist Alicia de Larrocha; and Valeri Gergiev conducts the Symphony No. 9 in C ("The Great") by Schubert.

Jul 26 Herbert Blomstedt conducts the Symphony No. 3 in C ("Symphony Singuliere") by Franz Berwald; Edo de Waart conducts the Concerto for Flute and Orchestra in D, Op. 283 by Reinecke, with soloist Marleke Schneeman; and James Conlon conducts Part III of *The Creation* by Haydn.

10:00 pm **Ask Dr. Science**
A Friday night dose of Duck's Breath Humor.

10:02 pm **Afropop Worldwide**
Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm **World Beat**
Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.



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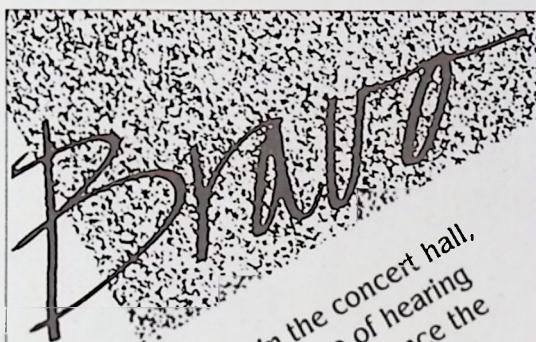
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Saturdays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 **Star Date**
- 8:00 am Ante Meridian**
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:
8:30 **Nature Notes with Frank Lang**
9:00 **Calendar of the Arts**
- 10:00 am Jazz Revisited**
- 10:30 am NPR World of Opera**
Jul 6 The Greater Miami Opera production of **The Passion of Jonathan Wade** by Carlisle Floyd is conducted by Hal France, and the cast includes Carolann Page, Dale Duesing, and Julian Patric.
Jul 13 **The Marriage of Figaro** by Mozart. Willie Anthony Waters conducts, and the cast includes Jake Gardner, Cheryl Parish, Gaetan Laperriere, and Pamela Coburn.
Jul 20 A Greater Miami Opera performs Verdi's **La Forza del Destino**, with a cast including Sherrill Milnes, Stefka Evstatieva, Vyacheslav Polosov, John Fiorito, and Bonaldo Giaiotti. Willie Anthony Waters conducts.
Jul 27 **The Saint of Bloecker Street** by

Gian Carlo Menotti. The Washington Opera production is conducted by Steven Mercurio, and the cast includes Maryanne Talese, Michael Myers, Gail Dobbish, and Leslie Richards.

- 2:00 pm International Music Series**
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.
Jul 6 Cellist Yo Yo Ma and pianist Emanuel Ax perform an all-Beethoven program.
Jul 13 Carlo Maria Giulini conducts the Berlin Philharmonic and the Ernst Senff Choir, with soprano soloist Sharon Sweet in **Four Sacred Pieces**, by Verdi; and the Symphony No. 6 in F, Op. 68 ("Pastorale") by Beethoven.
Jul 20 The Trio Ex Aequo performs music by Schubert, Brahms, and Beethoven.
Jul 27 Violinist Josef Suk, cellist Tsuyoshi Tsutsumi, and pianist Dang Thai Son perform Tchaikovsky's Trio in A Minor, Op. 50; Vladimir Minton conducts the USSR State Chorus in works by Grechaninov and Sviridov, as well as a selection of Russian folk songs; and Avikam Bar-David conducts the State Chamber Orchestra of Zilna, with cello soloist Lilia Baryova in Variations on a Rococo Theme, Op. 33 by Tchaikovsky.



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4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Jul 6 A tribute to the late jazz artists Bud Freeman and Jimmy McPartland, with an interview recorded in 1982.

Jul 13 Rian Malan discusses his book, *My Traitor's Heart*, the story of South Africa written by a member of a leading Afrikaner family.

Jul 20 Jill Breckenridge discusses her book of poems about domestic violence, *How To Be Lucky*.

Jun 27 Actor Albert Finney and playwright Ronald Harwood discuss Harwood's play, *Another Time*.

5:00 pm All Things Considered

6:00 pm Star Date

6:02 pm Whad'Ya Know?

Not much. You? Michael Feldman hosts this comedy show.

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Jul 6 Bobby "Blue" Bland, and guitar wiz Bobby Radcliff.

Jul 13 Chicago's number one R&B party band, The Mellow Fellows, are joined by their new lead vocalist, Martin Albritten.

Jul 20 From Antone's, in Austin Texas, an all-star hour featuring James Cotton, Pinetop Perkins, and Matt "Guitar" Murphy.

Jul 27 The best of BluesStage's second season includes performances from the Neville Brothers, Etta James, John Mayall, Allen Toussaint, Lonnie Mack, and others.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off

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Sundays

- 6:00 am Weekend Edition**
National Public Radio's weekend news magazine. Includes:
7:37 Star Date
- 9:00 am Monitoradio**
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.
- 10:00 am Micrologus**
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.
- 10:30 am St. Paul Sunday Morning**
Jul 7 Pianist Lydia Artymiw performs music by Beethoven, Schubert, Liszt, Chopin, and Scarlatti.
Jul 14 The Talich String Quartet performs quartets by Beethoven, Smetana, and Janacek.
Jul 21 Clarinetist David Schiff and pianist Irma Vallecillo perform music by Poulenc, Brahms, Debussy, Rossini, and Bach.
Jul 28 The Musicians of Swanee Alley perform a program of renaissance music.
- 12:00 n The Chicago Symphony**
Concerts from the 100th Anniversary season.
Jul 7 Sir Georg Solti conducts the Flute Concerto No. 2 in D Minor, K. 314 by Mozart, with soloist Donald Peck; and the Symphony No. 2 in C Minor by Bruckner.
Jul 14 Christopher Keene conducts the Piano Concerto No. 1 in E Minor, Op. 11 by

Chopin; and the Symphony for Classical Orchestra by Shapero.

- Jul 21** Daniel Barenboim conducts the orchestra, Chicago Symphony Chorus, and soloists soprano Phyllis Bryn-Julson and mezzo-soprano Sarah Walker in the motet *Singet dem Herrn ein neues Lied*, BWV 225 by Bach; Masonic Funeral Music, K. 477 by Mozart; *Gesang der Geister über den Wassern*, D. 714 by Schubert; and the American Premiere of *Le visage nuptial* by Pierre Boulez
- Jul 28** Gunter Wand conducts two symphonies by Schubert: No. 8 in B Minor, D. 759 ("Unfinished"), and No. 9 in C, D. 944 ("Great").

2:00 pm United Airlines Presents
Programs to be announced.

3:00 pm The Thistle and Shamrock
Fiona Ritchie's delightful program devoted to Celtic music and culture.

4:00 pm New Dimensions

This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

Jul 7 Escaping Into Life, with Shinzen Young. One of the most challenging problems we face in life is that we don't know how to concentrate. Young, a Westerner who lived as a monk in Japan and learned Vipassana meditation, emphasizes the importance of self-observation.



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- Jul 14** **An Alternative Future**, with Hazel Henderson. In this radical, visionary look at our possibilities for a sustainable future, Henderson discusses the "globalization" of human affairs, and proposes new ways of evaluating and improving a city or nation's quality of life.
- Jul 21** **Shamanism, Spirituality and Altered States**, with Roger Walsh, M.D. Walsh compares psychedelic and genuine mystical experiences, and talks about the use of psychoactive substances in both their original settings and in modern times.
- Jul 28** **Where Riches Lie**, with Paul Hwoschinsky. Money and wealth are not the same thing, according to this venture capitalist and wilderness photographer.

- 5:00 pm** **All Things Considered**
National Public Radio's award-winning nightly news magazine.
- 6:00 pm** **Star Date**
- 6:02 pm** **The Folk Show**
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.
- 8:00 pm** **The Songbag**
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.
- 9:00 pm** **Possible Musics**
New age music from all over the world. The program also includes:
11:00 **Music From The Hearts Of Space**
- 2:00 am** **Sign-Off**



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Monday through Friday

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

9:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:57 Calendar of the Arts

10:00 am First Concert

Jul 1 M MOZART: Symphony No. 39

Jul 2 T RACHMANINOV: Rhapsody on a Theme of Paganini

Jul 3 W MARTINU: Cello Sonata No. 3

Jul 4 Th COPLAND: *Appalachian Spring*

Jul 5 F BEETHOVEN: Symphony No. 7

Jul 8 M RAVEL: Piano Concerto

Jul 9 T GRIEG: Incidental Music from *Peer Gynt*

Jul 10 W HAYDN: Symphony No. 104 ("London")

Jul 11 Th MENDELSSOHN: Piano Concerto No. 1

Jul 12 F BARTOK: Concerto for Orchestra

Jul 15 M DVORAK: Violin Concerto

Jul 16 T SCHUBERT: Piano Trio No. 1

Jul 17 W SHOSTAKOVICH: Piano Concerto No. 1

Jul 18 Th MOZART: Symphony No. 29

Jul 19 F DEBUSSY: String Quartet

Jul 22 M DELIUS: Florida Suite

Jul 23 T BEETHOVEN: Symphony No. 1

Jul 24 W RODRIGO: *Concierto serenata*

Jul 25 Th BERLIOZ: *Harold in Italy*

Jul 26 F CHOPIN: Piano Sonata No. 2

Jul 29 M DIAMOND: Rounds for String Orchestra

Jul 30 T BRAHMS: String Quartet No. 3

Jul 31 W BACH: Suite No. 3 for Lute

JULY 4TH SPECIAL

12:00 n The Ashland City Band.

Raoul Maddox conducts the traditional patriotic Independence Day concert.

1:30 pm American Landscapes

The United States coast Guard Band performs American favorites.

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

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FRIDAYS ONLY

3:00 pm **Marian McPartland's Piano Jazz**

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Jul 5 In this popular program from 1980, jazz giant Oscar Peterson plays "A Train" waltz style, and then joins Marian for a rollicking duet version of "Cottontail."

Jul 12 Harold Mabern joins Marian for a duet version of "Squeeze Me," and solos on "You Don't Know What Love Is."

Jul 19 Ramsey Lewis does a solo of "With You I'm Born Again," and a duet with Marian of "Don't Get Around Much Anymore."

Jul 26 Sir Roland Hanna does a beautiful solo of Cole Porter's "I Love You," and joins Marian on Alec Wilder's "When We're Young."

4:00 pm **All Things Considered**

NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

6:30 pm **The Jefferson Daily**

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

7:00 pm **Siskiyou Music Hall**

Louise Rogers is your host.

Jul 1 M BAX: String Quartet No. 1

Jul 2 T LUTOSLAWSKI: Concerto for Orchestra

Jul 3 W WAGNER: *Siegfried Idyll*

Jul 4 Th COPLAND: *Billy the Kid*

Jul 5 F STRAVINSKY: *Petrushka*

Jul 8 M BRAHMS: Variations on a Theme by Handel

Jul 9 T MAHLER: Symphony No. 4

Jul 10 W LISZT: *Reminiscences of Don Juan*

Jul 11 Th NIELSEN: Symphony No. 4 ("Inextinguishable")

Jul 12 F RAVEL: String Quartet

Jul 15 M MOZART: Piano Quartet Bo. 1 in G Minor

Jul 16 T SAINT-SAENS: Symphony No. 3 ("Organ")

Jul 17 W RACHMANINOV: Fantasy Pieces

Jul 18 Th VIVALDI: *The Four Seasons*

Jul 19 F WEBER: Clarinet Concerto No. 2

Jul 22 M RESPIGHI: *Church Windows*

Jul 23 T BACH: Brandenburg Concerto No. 5

Jul 24 W BRITTEN: Four Sea Interludes and Passacaglia from *Peter Grimes*

Jul 25 Th BEETHOVEN: Clarinet Trio

Jul 26 F C.P.E. BACH: Oboe Concerto in B-flat

Jul 29 M SCHUMANN: Symphony No. 4

Jul 30 T DEBUSSY: Sonata for Flute, Viola and Harp

Jul 31 W BEETHOVEN: Violin Concerto

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Saturdays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 10:00 am Car Talk**
The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am Vintage Jazz**
- 2:00 pm Riverwalk: Live from the Landing**
A second season of this acclaimed series devoted to classic jazz, hosted by Jim Cullum and his Jazz Band.
- Jul 6 Hamp: The Vibes President of the United States**, with Lionel Hampton.
- Jul 13 The Duke: A Tribute to the Life and Music of Duke Ellington**, with trumpet player Clark Terry.
- Jul 20 First Ladies of Jazz**, with vocalist Carol Woods.
- Jul 27 Harlem Big Three: The Music of Fats, James P. and Willie "The Lion,"** with pianist Dick Hyman.
- 3:00 pm Marian McPartland's Piano Jazz**
A repeat of Friday's broadcast.
- 4:00 pm The Studs Terkel Almanac**
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- Jul 6** A tribute to the late jazz artists Bud Freeman and Jimmy McPartland, with an interview recorded in 1982.
- Jul 13 Rian Malan** discusses his book, *My Traitor's Heart*, the story of South

Africa written by a member of a leading Afrikaner family.

Jul 20 Jill Breckenridge discusses her book of poems about domestic violence, *How To Be Lucky*.

Jul 27 Actor Albert Finney and playwright Ronald Harwood discuss Harwood's play, *Another Time*.

5:00 pm All Things Considered

6:00 pm State Farm Music Hall

Sponsored by Southern Oregon State Farm Insurance agents, hosts Scott Kulper and Dennis Moore present classical music through the evening.

Sundays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 9:00 am Jazz Sunday**
- 3:00 pm The Thistle and Shamrock**
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**
See KSOR listings, page 29, for individual programs.
- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Scott Kulper present classical music through the evening.

A LEGACY THAT WILL ENDURE FOREVER

Future generations will inherit the world we have fashioned. They'll reap the good we've sown—and be limited by our omissions.

When you remember the KSOR Listeners Guild in your will, you leave a legacy that will endure forever. It's a gift that will provide access to thoughtful information about our world to all people. It's a gift that celebrates the roots of our musical history.

To obtain correct legal language please contact Paul Westhelle at (503) 552-6301.

THE MILKY WAY STARLIGHT THEATER

The Milky Way Starlight Theater is a weekly look into the myths, people, and wonders of astronomy. Each week *The Milky Way Starlight Theater* takes you to different cultures to help answer questions about the sky sent in from listeners. In the short space of half an hour, you meet with fascinating people from history, hear ancient star stories, explore different aspects of astronomy and learn what you can see in the night sky. Educational, thought-provoking, entertaining, *The Milky Way Starlight Theater* is the place to discover the human side of astronomy.



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Join host Richard Moeschl and co-hosts Traci Ann Batchelder and Brian Parkins Wednesdays at 9 pm on KSOR and Fridays at 12 noon on KSJK AM1230.

JEFFERSON PUBLIC RADIO • AM 1230
KSJK
News from
Around the World

Monday through Friday

- 5:00 am Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine, produced by the *Christian Science Monitor*.
- 6:00 am BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 am Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
- 12:00 n MONDAY: Soundprint**
American Public radio's weekly documentary series. A repeat of Saturday's program.
- TUESDAY: Cambridge Forum**
Each week, speakers on this program probe issues of public concern—not the passing headlines, but the news behind the news.
- WEDNESDAY: Horizons**
National Public Radio's documentary series devoted to women and minorities.
- THURSDAY: New American Gazette**
Speeches by authors, artists, politicians, and public figures, recorded at the Ford Hall Forum.
- FRIDAY: Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Batchelder

and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.

- 12:30 pm MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: America and the World**
A weekly half-hour series devoted to foreign affairs and hosted by distinguished broadcast journalist Richard G. Holtelet.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- FRIDAY: Living on Earth**
National Public Radio's newest magazine program focuses each week on issues of critical environmental concern.
- 1:00 pm Monitoradio**
The afternoon edition of the *Christian Science Monitor's* newsmagazine.
- 1:30 pm Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitoradio**
- 3:00 pm Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 pm As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.

T H E PARENT'S JOURNAL

with Bobbi Conner



The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists and others who care for and about children. Listeners have the opportunity to call in and speak directly with guests including Dr. Benjamin Spock, Dr. T. Berry Brazelton and Dr. Louise Bates Ames about their parenting concerns. Topics include: The Child's Self-Esteem, Sibling Rivalry, Creativity in Childhood, and Children and Divorce.

Saturdays
at 3pm on

JEFFERSON PUBLIC RADIO • AM 1230
KSJK
News from
Around the World

- 4:30 pm The Jefferson Daily**
Jefferson Public Radio's weekday news magazine, including news from around the region.
- 5:00 pm All Things Considered**
Robert Siegel, Linda Werthelmer and Noah Adams host NPR's evening news magazine.
- 6:30 pm Marketplace**
A repeat of the 3:00 pm broadcast.
- 7:00 pm MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 pm BBC Newshour**
- 9:00 pm Pacifica News**
- 9:30 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 11:00 pm Sign Off**

Saturdays

- 6:00 am Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm Soundprint**
American Public Radio's weekly documentary series.
- 1:30 pm Talk of the Town**
A repeat of Monday's program.
- 2:00 pm BBC Newshour**
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm The Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting. Each program covers different topics of vital interest to parents.
- 4:00 pm Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 9:00 pm BBC News**
- Midnight Sign Off**

Sundays

- 6:00 am Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am Sound Money**
Bob Potter's weekly program of investment advice.
- 11:00 am CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm All Things Considered**
The latest news from NPR.
- 9:00 pm BBC News**
- Midnight Sign Off**

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News from
Around the World

Focus

Half of Boston is in this
crowded subway car. Pressed
against the violator
of the No Smoking sign,
I take shallow breaths, avoid
the news flashed from his
unsteady eyes. The messages
are menacing but stale.

The woman leaning on
my other side is small and gaunt,
no match for the two
seated daughters who refuse
to hold her shopping bags.
I grip the hanging strap, letting
my focus blur. I am trying
to remember Oregon, its trees
and rolling hills, greens
resonating like the inside
of Cezanne's head.

Spring Saturday at the Laundromat

The closest we came to adultery:
the day I kept you company
while you did your family wash;
paying off the machines in small change
for a little time, a little talk,
our hands meeting over your daughter's jerseys,
your wife's bikini underpants.

All around, legitimate couples
loaded socks and corduroys
while we stood beside the groaning dryers,
a king-sized sheet between us,
washers surging like the Atlantic,
and everything coming clean
except ourselves.

In the Rose Test Gardens, Portland Oregon

These roses are being tested.
Every day the examiners come,
men in suits and women
wearing big decorated hats,
and every day the roses stumble in
drowsy and confused
to take their tests.

Hands poke them open, inspecting.
Questions are asked.
The roses don't know the answers,
so they make things up,
brazen it out with good manners
and glib responses
passing mainly on their looks.

Naturally, some fail.
Frail roses, dumb roses,
stubborn and distracted roses,
twisting their ruffled petals
and sweating hard as they
try to muddle through.
But the examiners are not fooled.

Slowly they shake their heads
and point their thumbs straight down,
flunking roses back into the dust.

— Dori Appel

Dori Appel is a well-known Ashland playwright and actor, as well as an award-winning poet. Her poems have appeared in several anthologies, and numerous other publications. In 1986, she won a first place award in the National League of American Pen Women Contest. Her poem, "Focus," appeared in *the new renaissance*. "In the Rose Test Gardens" is published here for the first time.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Program Underwriters

Contact Paul Westhelle or Janice England (503) 552-6301



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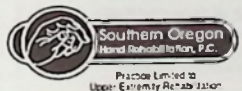


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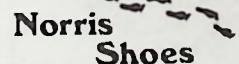
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Arts Events

Guide Arts Events Deadlines:

September Issue: July 15

October Issue: August 15

For more information about arts events, listen
to the Jefferson Public Radio Calendar of the
Arts broadcast weekdays at 10 am and noon.


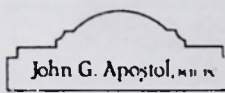
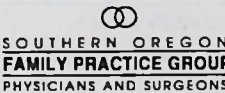


Calendar of the Arts sponsored by






**ASHLAND'S
MARKETPLACE**
OPEN AIR ARTS, CRAFTS, MUSIC
WEEK-ENDS MAY - OCT

- 1 thru 7 Theater: Rodgers & Hammerstein's *South Pacific* • 7: 30pm.
Ross Ragland Theater • 218 N. 7th St.
(503) 884-0651 Klamath Falls.
- 1 thru 13 Exhibit: Jim Cheek-Watercolors & Oils.
Joanne Conaca-Watercolors.
Hallie Brown Ford Gallery
Umpqua Valley Arts Center • 1624 W. Harvard Blvd
(503) 672-2532 Roseburg.
- 1 thru 19 Exhibit: Wood, weavings and paintings by
Christian Burchard, Nan Nalder and Monica
Setziol.
Hanson Howard Gallery • 82 N. Main St.
(503) 488-2562 Ashland.
- 1 thru 20 Exhibit: Pastels by Robert Wendell and Kay
Carlson, Oils by Chris Terry.
Grants Pass Museum of Art • 304 E. Park
(503) 479-3290 Grants Pass.
- 1 thru 22 Theater: *The Glass Box* • 8: 30pm.
Studio X • 208 Oak St.
(503) 488-2011 Ashland.
- 1 thru 22 Exhibit: *One Man's America: a Retrospective
of the Art of John Clymer, 1907-1989.* An exhibit on
the art and life of noted western artist John Clymer.
The High Desert Museum • 59800 S Highway 97
(503) 382-4754 Bend.
- 1 thru 28 Exhibit: *Oregon Spotlight '91.* Dennis Gould
• Paintings, Prints & Drawings by a surrealist.
Main Gallery
Coos Art Museum • 235 Anderson Ave.
(503) 267-3901 Coos Bay.
- 1 thru 8/1 Exhibit: Acrylics by John Hanson •
Watercolors by Paula M. Dortch.
Klamath Art Gallery • 120 Riverside Drive
(503) 883-1833 Klamath Falls.
- 1 thru 8/16 Seminar: 1991 Summer Shakespeare
Seminars. Fridays at 9: 30am.
Taming of the Shrew on 7/26, 8/16.
Henry VI on 7/12, 8/2. *Julius Caesar* on 7/19, 8/9.
Merchant of Venice on 7/5.
Central Hall Rm 15 • Southern Oregon State College
(503) 552-6331 Ashland.

- 1 thru 8/19 Theatre: *Nite Club Confidential*. A musical cocktail of pop, jazz and torch songs with a twist of rock & roll. Dark Tuesdays • 9pm.
Oregon Cabaret Theatre • First & Hargadine Sts.
(503) 488-2902 Ashland.
- 1 thru 10/6 Exhibit: *Adventures in the Past*. Original prehistory artifacts from the Great Basin and Columbia River Basin regions.
High Desert Museum • 59800 S. Highway 97
(503) 382-4754 Bend.
- 1 thru October 1991 Theater: Oregon Shakespeare Festival.
Presentations in the Angus Bowmer Theatre:
thru 10/27 • William Shakespeare's *The Merchant of Venice*
thru 10/26 • Thornton Wilder's *Our Town*
thru 10/27 • Bernard Shaw's *Major Barbara*
thru 10/26 • Jerry Sterner's *Other People's Money*
Presentations at the Black Swan Theatre:
thru 10/26 • Richard Nelson's *Some Americans Abroad*
7/3 - 10/27 • Lee Blessing's *Two Rooms*
Presentations at the Elizabethan Stage:
7/1 - 9/27 • William Shakespeare's *The Taming of the Shrew*
7/1 - 9/28 • William Shakespeare's *Henry VI*
7/1 - 9/29 • William Shakespeare's *Julius Caesar*
For more information and free brochure:
Oregon Shakespeare Festival • P.O. Box 158
Ashland, OR 97520
(503) 482-4331 Ashland.
- 1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroading in the Rogue Valley*, *HANNAH: Pioneer Potters on the Rogue*, and *Jacksonville: Boom Town to Home Town*.
Museum hours: Tues.-Sun. 10am-5pm.
Jacksonville Museum of Southern Oregon History
206 N. Fifth Street
(503) 773-6536 Jacksonville.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications*
Coos County Historical Museum.
1-800-824-8486 North Bend.
- 2 thru 1991 Exhibit: *Centennial Sampler Part 3: Making a House a Home*.
Coos County Historical Museum
1-800-824-8486 North Bend.
- 3 Concert: Roger Miller and Jonathan Edwards, folk singers • 7:30pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 4 Celebration: Music by Old Time Fiddlers
11am to 4pm
Bandon City Park
(503) 347-9616 Bandon.
- 5 thru 13 Theater: *The State of Jefferson*. Musical Comedy based on the 1941 secession movement in which certain counties in Northern California and Southern Oregon attempted to form a new State: Jefferson
Yreka Community Theater • 810 N. Oregon
(503) 842-2671 Yreka.
- 5 thru 26 Exhibit: James Lily - triptych paintings of relationships. Alisa Golden - Surreal multi-textured book art.
Wiseman Gallery • Rogue Community College
(503) 479-5775 Grants Pass.

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- 5 thru 8/11 Theatre: *The Nerd*. Uproarious comedy with a surprise ending presented by Gold Beach Summer Theatre.
Curry County Fairgrounds
(503) 247-2721 Gold Beach.
- 6 thru 20 Theatre: *A Shayna Maidel*
Miracle on Main St. Theatre • 8pm
295 E. Main St. • #5
(503) 482-9659 Ashland.
- 6 thru 27 Theatre: *Little Ole Opry* • 8pm
Little Theatre on the Bay
(503) 269-9061 North Bend.
- 7 Concert John Prine/David Wilcox folk & country music • 7:30pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 8 Presentation: *The Metaphysics of Shakespeare*, given by Donald Curtis, former Shakespeare actor now Senior Minister at Unity Church of Dallas • 7:30pm
Unitarian Universalist Church • 87 Fourth St.
(503) 488-0890 Ashland.
- 11 Concert Northwest Bach Ensemble performs as part of the Oregon Coast Music Festival • 7:30pm
Ocean Crest Auditorium
(503) 267-0938 Bandon.
- 11 thru 9/13 Exhibit *Waldo Peirce and the Hemingway Connection*. Reception 7/11 from 7-9pm.
Schneider Museum of Art
Southern Oregon State College
(503) 552-6245 Ashland.
- 12 Concert Northwest Bach Ensemble • 7:30pm
Pacific Auditorium
(503) 267-0938 Reedsport.
- 12 Concert *Foxfire* bluegrass group sings at a free picnic concert at 12:30pm
Shore Acres State Park
(503) 267-0938 Coos Bay.
- 12 thru 8/4 Theatre: *1940s Radio Hour*. Musical with all the Big Band tunes of the 40s, presented by Encore Presenters.
Harbor Hall • 325 Second St.
(503) 347-4404 Bandon.
- 13 Concert Bay Area Concert Band. Free picnic concert 12:30pm
Mingus Park
(503) 267-0938 Coos Bay.
- 13 Concert: *It's About Time* Big Band performs as part of the Oregon Coast Music Festival, 8pm
Coos Bay Elks Lodge
(503) 267-0938 Coos Bay.
- 13 thru 14 Festival: 11th Annual Renaissance Festival.
Riverside Park
(503) 479-1602 Grants Pass.
- 14 Concert Glen Moore Jazz Ensemble performs as part of the Oregon Coast Music Festival, 8pm
Harbor Hall • 325 Second St.
(503) 267-0938 Bandon.
- 16 Concert Festival Orchestra performs as part of the Oregon Coast Music Festival • James Paul, conductor • Scott Kritzer, guitar • 8pm
Marshfield High Auditorium
(503) 267-0938 Coos Bay.
- 18 Concert Festival Orchestra plays Pops with Jason Klein conducting as part of the Oregon Coast Music Festival • 8pm
Marshfield High Auditorium
(503) 267-0938 Coos Bay.

- 18 thru 21 Theatre: *Little Shop of Horrors*. Musical comedy starring Randall Stuart and Margie Boule • 8pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 18 thru 8/10 Exhibit: *The River in Art*. Juried mixed media show. Reception for the artists 7/18 5-8pm.
Hallie Brown Ford Gallery
Umpqua Valley Arts Center
(503) 672-2532 Roseburg.
- 19 Concert: Festival Chamber Players perform as part of the Oregon Coast Music Festival • 8pm
North Bend Presbyterian Church
(503) 267-0938 North Bend.
- 20 Concert: Festival Orchestra • James Paul conducting. Part of the Oregon Coast Music Festival • 8pm
Marshfield High Auditorium
(503) 267-0938 Coos Bay.
- 20 Art Gallery Tour: Various galleries and studios.
(503) 672-1577 Roseburg.
- 20 thru 8/10 Exhibit: Bronze Sculptures by Marion Young • Colored Photographs by Deborah DeWit depicting landscapes and intimate places.
Hanson Howard Gallery • 82 N. Main St.
(503) 488-2562 Ashland.
- 20 thru 8/21 Exhibit: Elizabeth "Grandma" Layton *Through the Looking Glass* drawings.
Rogue Gallery • 40 S. Bartlett
(503) 772-8118 Medford.
- 23 thru 24 Performance: American Indian Dance Theatre • Native American pageant of 25 dancers and musicians representing 16 tribes • 8:30pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 24 thru 28 Exhibit: Southern Oregon Art Show
Grants Pass High School
(503) 476-1812 Grants Pass.
- 25 thru 28 Fair: Curry County Fair
(503) 247-4541 Gold Beach.
- 25 thru 8/3 Theatre: *South Pacific*. Musical presented by Centerstage • 8pm.
Jacoby Auditorium • Umpqua Community College
(503) 440-4600 Roseburg.
- 26 Book Review: Book & Breakfast • 6:30am
Douglas Co. Justice Hall Cafeteria
(503) 440-4308 Roseburg.
- 26 Concert: Wynton Marsalis/Marcus Roberts Jazz Musicians • 7:30pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 27 Concert: Ladysmith Black Mambazo/Balafon Marimba Ensemble
Music from Africa and the Caribbean • 7:30pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 28 Concert: Dizzy Gillespie/Mark Whitfield Irresistible Jazz • 7:30pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.
- 30 Concert: Cavani String Quartet chamber music recital • 8pm
Britt Festival Grounds
(503) 773-6077 Jacksonville.

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Peter Sage SHEARSON LEHMAN BROTHERS	KSJK - MARKETPLACE Peter Sage, Financial Consultant 300 West Main Street Medford, Oregon 97501 • 779-5010 452-7960 (Oregon) / 547-1714 (out of state)
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La Burrita	KSJK - EL SOL LATINO La Burrita, Mexican Food Products Inc. 4775 Table Rock Road Medford, Oregon 97501 664-3316
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	KSBA - ALL THINGS CONSIDERED Cone 9 - Cookware - Espresso Bar Mon-Fri 9-9 • Sat 9-6 • Sun 12-5 Pony Village, North Bend, Oregon 756-4535
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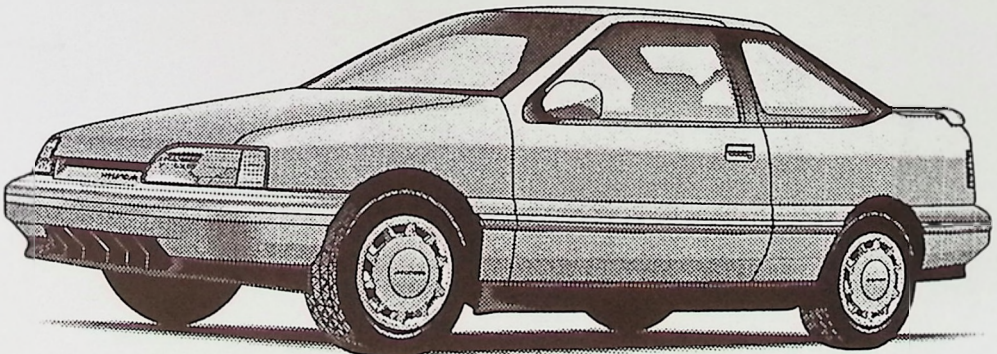


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